

A GENRE ANALYSIS OF SOUTH AFRICAN FEMALE CELEBRITIES IN ISIXHOSA TEXTS

BY

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Thesis presented in partial fulfilment of the requirements for the degree of Master of Arts at the University of Stellenbosch.

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April 2005

DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any University for a degree.

ABSTRACT

This research work has put into practice the theoretical framework of text construction advanced by Grabe and Kaplan (1996) for the analysis of South African female celebrities' texts in Xhosa. Theoretical elements employed in this study includes linguistic elements and the elements that are applicable to the structure of narrative texts. This framework can be included in teaching methods and approaches for the development of the learners' analytic skills in analyzing the discourse structure of written texts. These skills are to be acquired by learners, are part of the Curriculum 2005 and are meant specifically for the teaching and learning of languages.

This study has employed a range of textlinguistic strategies for analyzing written genre texts on issues relating to female music artists and actresses. It is imperatively recommended that language teachers with the incorporation of Curriculum 2005 methodology can use these strategies in order to produce learners that are able to analyze texts successfully and who have an awareness about how language is used in text construction as a reflection of social activities. For the purpose of analysis in this thesis, texts from the Xhosa Bona magazine with contents ranging from acting careers and music artists has been collected. This study demonstrates that text analysis involves to a larger extent, an investigation of generic factors such as the communicative purpose, the culture and the community, and as well as the traumatic and exciting human experiences encountered by people in the society in which the text is produced.

A broad definition of a narrative and a text will be established in the discussion of the generic features of texts. The text-linguistic construction, the analysis of linguistic structures, and the elements of the overall structure of narratives will be demonstrated in the analysis of Xhosa texts with emphasis on the discussion of the parameters of the ethnography of writing as proposed by Grabe and Kaplan (1996). The following questions are addressed by these parameters of the ethnography of writing: **"Who writes what to whom, for what purpose, why, when and how?"** In addition to these parameters the study addresses the elements of narratives based from the overall structure of narrative texts as proposed by Labov (1972). In Labov's framework the following elements are addressed: **"the orientation section, the complication, the evaluation, the resolution and the coda"**. In addition to these elements examined the move structures will be explored as a way of summarising the facts and the message carried by the content of

each Xhosa text written for the purpose of analysis. This study explores the implications and rationale for the incorporation of text analysis in language teaching and learning, as well as to explore the relationship between the theoretical underpinning of this study with the learning outcomes of Curriculum 2005 which have to be applied in language pedagogy.

Finally, this study has proved that the theoretical framework of Grabe and Kaplan (1996) and the elements of the overall structure of narrative texts of Labov (1972) as employed in the written text construction, will introduce language teachers and learners into an effective language learning and teaching. This implies that the strategies acquired in this study can be employed in any analysis of written text in any language study as it has been explored in the analysis of Xhosa genre texts of South African female celebrities from a **Xhosa Bona magazine**.

OPSOMMING

Hierdie navorsing doen 'n praktiese toepassing van die teoretiese raamwerk van tekskonstruksie soos voorgestaan deur Grabe en Kaplan (1996) in die analise van Xhosa tekste oor vroulike bekendes. Teoretiese elemente wat aangewend word in die navorsing sluit in tekslinguistiese elemente en die elemente wat toepaslik is tot die struktuur van narratiewe tekste. Hierdie raamwerk kan gebruik word in taalonderrigmetodes en benaderings gerig op die ontwikkeling van leerders se analitiese vaardighede in die analise van die diskoersstruktuur van skriftelike tekste. Hierdie vaardighede wat verwerf moet word deur leerders, is gespesifiseer in Kurrikulum 2005 vir die leerarea **tale**.

Die studie wend 'n verskeidenheid tekslinguistiese strategieë aan in die analise van geskrewe genre-tekste oor vraagstukke rakende vroulike musiekkunstenaars en aktrises. Daar word aanbeveel in die studie dat taalonderwysers, deur die toepaslike metodologie in Kurrikulum 2005, hierdie strategieë aanwend ten einde leerders te lewer wat in staat is om tekste suksesvol te analiseer, en wat 'n bewussyn het van hoe taal gebruik word in tekskonstruksie as 'n refleksie van sosiale en kommunikatiewe doelstelling. Vir die doel van die analises in hierdie studie, is 'n verskeidenheid Xhosa tekste oor bekende vroulike musici en aktrises gekies uit die BONA tydskrif. Hierdie studie demonstreer dat teksanalise 'n ondersoek behels na die teks-generiese faktore, die kommunikatiewe doelstelling, en die sosiale en kulturele konteks en die traumatiese en opwindende ervarings ervaar deur mense in die gemeenskap waarin die teks geproduseer word.

'n Breë definisie van narratief en teks sal gegee word in die bespreking van die generiese kenmerke van tekste. Die tekslinguistiese konstruksie, die analise van linguistiese strukture, en die elemente van die geheelstruktuur van narratiewe, sal gedemonstreer word in die analise van die Xhosa-tekste met klem op die parameters in die etnografie van skryf soos voorgestel deur Grabe en Kaplan (1996): **Wie skryf wat aan wie vir watter doel, waarom, wanneer**. Bykomend tot hierdie parameters, ondersoek hierdie studie die

globale elemente van narratiewe gebaseer op Labov (1972), die orientasie, die komplikasie, die evaluasie, die resoluksie, en die koda. Bykomend sal die kognitiewe of retoriese skuifstrukture ook ondersoek word.

ISICATSHULWA

Olu phando lubonakalise ngokwenza uhlalutyo lwezicatshulwa ngokwesiseko sengcingane ka-Grabe no-Kaplan (1996) ngokuhlalutya oosaziwayo basetyhini baseMzantsi Afrika kwizicatshulwa zesiXhosa. Iingcingane ezisetyenziswe kolu phando ziquka iimpawu zolwakhiwo lolwimi kunye neempawu ezifanelekileyo zobume bezicatshulwa ezibalisayo, ezinokuqukwa kwiindlela nemigaqo yokufundisa ukuphuhlisa izakhono zomfundi zokuphicotha ulwakhiwo lwentetho kwizicatshulwa ezibhaliweyo. Ezi ndlela nezi zakhono zijongwe ukuba zifunyanwe ngabafundi njengenxalenye yeemfuno zeSicwangciso-nkqubo sika 2005 esiqulunqelwe ukufunda nokufundisa iilwimi.

Olu phando lusebenzise ubugcisa obahlukahlukeneyo bolwimi ekuhlalutyeni izicatshulwa zofundo nofundiso lolwimi (igenre) ezibhalwe ngemiba yabasetyhini abaziimvumi kunye nabangabadlali bemidlalo kumabonakude. Kundululwa ngamandla ukuba ezi ndlela nezi zikhokelo zinokusetyenziswa ngabafundisi-ntsapho bequka nemigaqo yesiCwangciso-nkqubo sika 2005 ukuze bavelise abafundi abakwaziyo ukuphicotha izicatshulwa ngokuzelelo nokuze babenolwazi nomqaphela ngendlela ulwimi olusetyenziswa ngayo ekwakheni izicatshulwa njengoko zibonakalisa okwenzeka entlalweni. Ngeenjongo zohlalutyo kolu phando, izicatshulwa ezithatyathwe kwincwadi yeBona ezinomxholo osukela kubadlali bemidlalo kamabonakude ukuya kwiimvumi eziphambili ezingabasetyhini ziqokelelwe. Olu phando lubonisa ukuba uhlalutyo lwezicatshulwa luquka ngokubanzi, inkcubeko, nentlalo, kwakunye namava abuhlungu namnandi awabantu kuloo ntlalo isicatshulwa sisekwe kuyo.

Ingcaciso ezelelo ngesicatshulwa esibalisayo nesicatshulwa okanye itekisi iya kuphononongwa kwingxoxo yeempawu zezicatshulwa zendlela yofundo nofundiso (igenre). Ulwakhiwo lolwimi ngokwesiseko zengcingane, uphicotho lolwakhiwo lolwimi, kunye neempawu zolwakhiwo lulonke lwezicatshulwa ezibalisayo luya kubonakaliswa kuphicotho lwezicatshulwa zesiXhosa kugxininiswa ngakumbi kwingxoxo yeempawu zobugcisa bobhalo njengesiseko sika-Grabe noKaplan (1996). Le mibuzo ilandelayo iya qwalaselwa zezi mpawu zobugcisa bobhalo: **“Ngubani obhalela bani, nganjongo yini, kutheni, nini na njani?”** Ukongeza kolu phando, ezi mpawu zongeza iimpawu zezicatshulwa ezibalisayo ezisekwe kulwakhiwo lwezicatshulwa ezibalisayo zika-Labov (1972). Kwisicwangciso sakhe sobugcisa bolwakhiwo ezi mpawu zilandelayo uya zibonakalisa: **“isigendu sesiqalo, ukujiya kwezinto, uvavanyo, ukusonjululwa,**

ukubuyela kwezinto kwisighele. Ukongeza kwezi mpawu zovavanyo, ulwakhiwo lwesimo sentlalo luya kuphandwa njengendlela eshwankathela imiba engundoqo kunye nomyalezo oqulathwe ngumongo wesicatshulwa esibhaliweyo ngasinye ngeenjongo zophicotho. Olu phando luqwalasela lujonga ngokubanzi unobangela nezizathu zokubandakanywa kohlalutyo lwezicatshulwa kufundo nofundiso lolwimi, kwakunye nokujonga unxibelelwano phakathi kwezikhokelo zeziseko zolwimi ezisetyenziswe kolu phando kwakunye neziphumo zezifundo ngokubhekisele kwisiCwangciso-nkqubo sika 2005 esifanelekileyo ukuba sisetyenziswe kwimfundo ngolwimi.

Okokugqibela, olu phando lubonakalise ngokungathandabuzekiyo ukuba iziseko zengcingane zika-Grabe no-Kaplan (1996) kunye neempawu zolwakhiwo lulonke lwezicatshulwa ezibalisayo luka-Labov (1972) nanjengoko zisetyenzisiwe kulwakhiwo lwezicatshulwa ezibhaliweyo, ziya kudala abafundisi-ntsapho nabafundi bolwimi abakhutheleyo nabanolwazi oluphangaleleyo kufundo nofundiso lolwimi. Oku kuthetha ukuthi izakhono neendlela abazifumeneyo kolu phando banokuzisebenzisa nakulo naluphi na uphicotho lwesicatshulwa esibhaliweyo kulo naluphi na ufundo lolwimi nanjengoko kubonakalisiwe kuphicotho lwezicatshulwa zesiXhosa ezingabantu basetyhini abaziwayo okanye ababalulekileyo baseMzantsi Afrika, nanjengoko kuthathwe kwizicatshulwa **zencwadi iBona yesiXhosa.**

DEDICATION

I dedicate this research work to:

My late grandmother

Khulu Mahelu Hannah Jali

And to my late sister

Nolundi Jali

And to my late father in-law

Keri Mali

ACKNOWLEDGEMENT FOR NRF REPORT

The financial assistance of National Research Foundation (NRF) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not necessarily to be attributed to the National Research Foundation.

ACKNOWLEDGEMENT

I would like to say thank you to the following people as they have played a big role towards the achievement and accomplishment of my dreams:

- ❖ My supervisor, Prof MW Visser: the tireless efforts and support she has given me during my study.
- ❖ The Department of Arts and Culture: for the financial support during the final year of my study.
- ❖ The Department of African Languages, University of Stellenbosch for the support and assistance in all forms.
- ❖ Mrs Surena Du plessis: for the assistance she has given me towards the success of the thesis.
- ❖ I would not forget to mention my parents, Mvuyiswa and Nolusapho Jali, my mother in law, MamNgwevu, my husband Lindile and my son Siba Mali for their support, their patience, encouragement and their understanding which gave endurance and determination to complete this study.
- ❖ It is the power of the Almighty that has given me all the blessings to accomplish this study.

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CHAPTER 1: PURPOSE AND AIM OF THE STUDY

1.1 INTRODUCTION

The practise of text-linguistic research analysis has been of great importance in recent years. Hallidayan scholars, as well as researchers such as Bhatia, Grabe, Kaplan, Cope, Kalantzis, and many other language researchers have largely developed research on the communicative structure of the text at the Australian language school. Despite the fact that research on the linguistic structure of written text is mostly in English, but that does not mean that the methodology used and applied in the analysis only applies for the English language. This in other words means that it can be used for analysis of any language because of its flexibility and its dynamism. The main purpose of this study is to explore the relevance of the discourse theory, used in the analysis of English texts for Xhosa texts, from different Bona magazine texts. Although texts analysis requires an explanation of both the linguistic and non-linguistic factors, the study puts more focus on the discourse analysis of texts in relation to the linguistic aspects of text construction, the communicative and social purpose of texts, the author's intentions behind the written text and the reader's response and attitude towards the message conveyed by the author.

This research work aims at demonstrating the reference of text analysis to Xhosa texts and to indicate that text analysis has become one of the most essential areas in the applied language studies for all languages. Linguistics has adopted transformation and new changes in order to advance different perspectives in their analysis of texts. It is for this reason that Bhatia (1993:7) claims that the linguistic analysis of texts is an attempt to discover the linguistic features such as subject-specification conventions, certain grammatical choices, functional language description, rhetorical consideration, information structures such as the topic sentence structures, topic continuity, give-new relations and so forth. All these conventions will be investigated for Xhosa text in this research study. A detailed discussion of the linguistic construction of Xhosa texts will be based on Grabe and Kaplan's proposals on the theory and practise of writing, which incorporates to the language structure of written texts, a wide range of influencing ideas, considerations, views, discoveries, and opinions will be examined in conjunction with the writer's intent, the recognition of the producer and the recipient of text, the process of writing, the setting, time, the manner of text construction, and the communicative purpose fro writing. However, Grabe and Kaplan's theory of the ethnography of writing will not be applied alone, but it will be applied in conjunction with Labov' theoretical framework of narrative

texts. This means that Labov's five elements of the text construction will be employed and be explored in Xhosa texts. All the above considerations are referred to as the parameters and the elements of writing instruction, and these will be discussed in length in this research work. The way in which these parameters and elements turn to influence and to be the basis of text structure will be examined and be proved in this thesis.

This research work aims at exploring the Xhosa texts within approaches currently used in the analysis of the language structure of writing. This implies that the aim of this study is to take into consideration newly developed approaches and methodologies of text linguistic research, which gives a detailed analysis of communicative language in texts, as opposed to primitive approaches which were used for language studies, such as the formal approach of Noam Chomsky, and the traditional approach. The functional approaches which are used, such as the Outcome Based Approach, the ethnography of writing and the theoretical framework proposed by Labov has introduced a new positive perspective in language studies, and this will be proved in the analysis of the Xhosa texts of this study through exploring the social and linguistic organization of content and the entire discourse of a text as Cope and Kalantzis (1993:3 & 33) support the above view.

This study will provide a guideline to the theoretical assumptions discovered in this study. This means that an analysis of four Bona magazine texts will be used as an indication to the way in which language curriculum in all learning and teaching domains can be designed.

1.2 THEORETICAL ASSUMPTIONS

This theory will assume Labov's (1972) overall structure of narrative texts which encompasses the five elements that contribute towards the construction of a narrative text structure with reference to Xhosa texts. In conjunction to the overall structure of narrative texts, Halliday's systematic functional linguistics as a broader framework for text analysis of Xhosa texts will be the basis of discussion. Pertaining the above view Cope and Kalantzis (1993:137) refer to the work of Martin and Rothery whose argument is based on the fact that Halliday's functional grammar is a flexible and an adaptable resource, which focuses on meaning rather than the syntax, and oriented to the text and its social purposes rather than to sentence. This implies that the functional systematic grammar allows the readers to understand, to interpret and to critically analyse the message behind the written

words conveyed by the text. In support of the theoretical assumptions made in functional, Grabe and Kaplan (1990:49) postulates that Van de Kloppe (1986) claims that a functional approach to language investigates what the language does, how people use the language in various ways so as to achieve various purposes, how these various communicative purposes are interpreted in line with the content or the theme of the text. As a result, the above considerations and observations enhance a reader to develop a better understanding of the text, to develop a critical psychological and cognitive mind so as to be able to identify the communicative purposes in texts, connected to the text background knowledge, which connects parts of the texts coherently and cohesively together, and use discourse markers to see how parts of the texts are linked to one another.

1.2.1 An approach to text genre analysis

These Xhosa texts that are used in this study are taken from a Xhosa magazine genre of female celebrities in the field of both the music and the acting industry. The issue concerning the life history and the roles performed by the characters or people in these texts will be analyzed employing current approaches to the analysis of text and genre. Different grammatical approaches that are currently used will be employed including Bhatia's (1993) theory of genre analysis, Halliday's systematic functional grammar, which encompasses Cope and Kalantzis' (1993) views about text analysis, Grabe and Kaplan's (1996) proposals on the ethnography of writing, Labov's (2003) overall structure of narratives will be explored in a more detailed manner. Bhatia (1993:13) comes up with an argument that genre analysis requires inputs from a variety of disciplines in order to interpret, describe, and explain the rationale underlying various professional academic genres. This implies that the sociological, psychological, and linguistic disciplines are all relevant towards the analysis of Xhosa texts in this study. This is proved by the fact that the functional grammar deals mainly with the purposes of language forms in texts, whilst on the other hand the parameters of the ethnography of writing deal with the roles of the writer and the reader or audience in the text construction, including the social purpose and the discourse structure. In addition to that, the five elements of Labov's overall structure of narratives describe the structure of text construction, which can be followed in the analysis of Xhosa magazine texts. It is a clear fact that learners that have undergone the study of these approaches will become expert and competent readers and writers especially in the field of language study.

1.2.2 The role of text analysis in language learning and teaching

The purpose of employing text analysis in text analysis instruction in the language classroom is not only about creating an engaging learning experience, or fulfilling the curriculum requirements, on contrary it is a way of motivating the learners to read, interpret, and to assign meaning to the language texts critically. These activities can be done only if learners are able to ask critically questions, by making connection to the original texts, by providing answers to the questions, problems, disparities presented in the texts. On the other hand they must be in a position of being able to transfer, to associate, and to relate what they have acquired in the written texts into their real life situations. This implies that learners will be able to refer to their personal experiences and other social and activities that happen in their everyday lives. Swale (1991:8) supports this view by stating that there is another purpose for using genres in language learning. She further argues that genres have a further purpose: that of social relevance, which also encompasses the ways of expressing meaning in our culture. As opposed to the primitive language approaches, this ignored other aspects of linguistic structures and conventions. Such as the presentation of language forms in isolation as that was the style of the traditional approach that of teaching prepositions out of context as opposed to teaching them in a communicative way within a context. The new approaches of text and discourse analysis for language learning include genre analysis, the overall structure of narrative and the ethnography of writing have proven to be more effective in developing the learner's critical learning abilities, analytic skills and creative mind. As learning outcomes are of greater importance in the revised curriculum 2005, learners become acquainted in the language pedagogy with the most important skills of writing and reading. This implies that the outcome number 3, that "the learner is able to write for a wide range of purposes and audience using conventions and formats appropriate to diverse contexts.", the outcome number 5 that "the learner is able to use language structures and conventions effectively and appropriately in order to create and interpret a wide range of texts.", and outcome number 6 that "the learner is able to use language for learning." All these outcomes and conventions will be dealt with in Chapter 5 of this study.

1.3 ORGANIZATION OF STUDY

Chapter 2 of this study examines the elements of genre theoretical analysis, the conceptuality and the contextuality of written Xhosa texts.

In this chapter the notion of what a genre is according to various linguists, and the approaches used to genre analysis will be discussed. This discussion will also address Halliday's functional linguistics, Bhatia's analytic approach, and Labov's overall narrative structure. The above approaches address what was not addressed by former or primitive approaches, as these account for issues relating to discourse analysis. As opposed to formal linguistics, the functional linguistics explores the ways of connecting texts with their social purposes. The intention behind the connection of text with social activities reflects the functionality of the approach by Halliday, which reveals the focus on generic factors such as the culture, and the community in which the text is produced. In addition to that, the written narrative text has a way of bringing the story or narrative to the present moment and this is referred to as the coda, according to Labov's overall narrative structure. Based on the above considerations, Bhatia argues that there is an existing relationship between the text and the society in which it is produced. All these theoretical aspects will be addressed in details in Chapter 2, and will be put into practicality in the analysis of Xhosa texts in Chapter 4.

Chapter 3 will dwell much on the linguistic and ethnographic construction of texts, the overall structure of texts and the move structures that are conveyed by the content of the text. This chapter will discuss on a large scale the functional role of the written texts. It is explained in this chapter that the functional linguistics put more emphasis on the purpose or the intentions behind the written text, and the social role performed by the text, which means that the text has to reflect cultural and social activities. The following aspects will form an important part in the discussion which will be presented in Chapter 3: the relationship between generic factors such as the syntactic level, textual level, the interpersonal level, the ethnography of writing, the overall structure of narratives, the move structure of narrative texts, and the writing instruction of written texts. All these linguistic and non-linguistic elements will present a suitable theory of text analysis, which is inclusive of the reader's and the writer's status, the writing process, the style of writing, and the context in which the written text is produced of which in this particular sense the context is clearly addressed as the presentation of South African female celebrities in both the music and the acting industry as this will be addressed with much emphasis in Chapter 4.

As regards Chapter 4 of this study, all the methodology, linguistic approaches, and theoretical elements addressed in Chapters 2 and 3 of this study will be put into practicality

and more flesh will be built with exemplification from Xhosa Bona magazine texts. The texts that will be analysed will be about famous celebrities in both the music and the acting industry. This means that a selection of female artists and female actors has been carefully conducted in Xhosa texts in order to suite the context of the analysis presented in this study. Elements of the functional linguistics, the five elements of Labov's overall structure of narratives, the move structure and the ethnography of writing will form the major part of the analysis of Chapter 4. This also means that the parameters of the ethnography of writing will as well form the largest part of the text analysis.

Chapter 5 of this study represents the conclusion of the discussion. The final findings are reflected in this Chapter. In other words, this chapter explores the relevance of the theories discussed in the previous chapters and relate those theories to the newly implemented Curriculum 2005 of language learning. The outcomes presented in this documentation of Curriculum 2005 have proved to be of great relevance to the approaches presented in the whole discussion of this study

CHAPTER 2: A GENRE ANALYSIS OF XHOSA TEXTS: PRINCIPLES AND PRACTICES GENRE IN THE CLASSROOM (2002): JONHS .A.M. Lawrence Erbium Associates, Publishers. London

MULTIPLE PERSPECTIVES

2.1 INTRODUCTION

The discussion of this chapter will focus on various definitions, elaborations and descriptions of genre. This shows that among theorists and practitioners there are various tensions and differences concerning the ideas and views on the genre approach. Johns has reflected this argument (2002), who identifies a major paradigm shift, which has taken place in literacy studies and in some pedagogical levels. He further acknowledges the fact that experts have primarily focused on psychological or cognitive theories, which result in learner centered classrooms. This shift has continued to exist up to the extent whereby contextual approach to analyses of situations in which writing has taken place has been used. It is for this reason that Johns (2002) quotes Miller (1984) who suggests that this approach reflects the writer as viewed as a social being, and the text as a viewed as a genre exemplars which are purposeful, situated and are repeated social responses. Miller's argument means that a writer can write in such a manner that his or her writing can reflect any social event or activity around him or her and to such an extent that he or she can be involved or be part of that particular social activity. This also reveals the fact that the writer writes with a motive behind or to achieve certain goals or intentions within that context on which he or she is part of.

This discussion will also deliberate on researchers such as Freedman et al (1994) as discussed by Johns (2002), as they express their views concerning genre and aspects associated with it, such as the notion of genre as a primarily literary, defined by textual regularities in form and in content as well as other aspects as mentioned by these researchers. Johns (2002) also supports the above views by quoting Brahmin's (1984) views that will explore the definition of genre as identified to be typical forms of utterances. This means that Brahmin's (1984) views reflect what one says as an utterance, which can be classified under a certain class of textual genre. It is for this reason that Johns (2002) also quotes Holliday et al (1989) who seems to support the above notion concerning genre as a term that refers to complex oral and written responses by the speakers or writers to the demand of a social context.

As noted at the beginning of this introduction that there are considerable differences among theorists and practitioners about how genre is described and what this term 'genre' means for the classroom, this issue will be dealt with excessively in the following discussion.

2.2. CONCEPTUALIZATION AND CONTEXTUALITY OF THE GENRE THEORY

The concept of genre is defined in various ways by various authors such as Johns (2002) who quotes Freedman et al (1994b, p.1). Freedman et al defines genre as something which is not new because for more than a century it has been defined as "...written texts that are primarily literate, entirely defined by textual regularities in form and content, fixed and immutable, and classified into neat and mutual exclusive categories and sub-categories. "This shows that genre is a complex form of writing.

Experts also argue that although all types of texts whether literary, narrative, expository or otherwise might be identified by knowledgeable readers and writers through their conversations, that is, through typical forms of utterances as quoted by Yachting (1984), but those who understand and utilize specific genres have other cognitive and socially constructed tools that facilitate both text recognition and production. This shows that in order for a text to be finite depends on its social context and the cognitive analysis of the user as well as the analysis of the text, this also emphasize the importance of these tools which include the context, content, reader's and writer's roles, community values and cultural activities. This shows that genre has become a term that refers to complex oral or written responses by speakers or writers to the demands of a social context.

Two intellectual tensions are inherent in conceptualizing and applying the term genre. The first tension is whether the theory is solidly grounded in language and text structure or whether it stems primarily from social theories of context and community, and is referred to as the contextually grounded. The views about this tension are said to be foregrounded by rhetorical situations which originate with purposes and functions of genres and the attitudes, beliefs, values and behaviors of members of the discourse communities within which genres are situated. The second intellectual tension is referred to as linguistic tension as Flowerdew (2002) proposes basing from the work of Johns (2002). Johns asserts that the views and texts that foreground language are linguistic in nature and are based on the application of theories of functional grammar and discourse which concentrate on the lexico-grammatical purpose and rhetorical realization of the communicative purpose. This shows that according to Flowerdew's (2002) assessment of the term genre what comes first is the importance of grammatical structures such as the

syntactic, phonological, and phonetic as well as the functional usage of those grammatical features.

Johns (2002) points out other suggestions and further deliberations as observed by other authors concerning these tensions that evolve genre. Among those tensions there is a concern to whether genres can be captured, taught, and be acquired in the classroom, or whether it is impossible to construct a curriculum based on them because of the way in which they are slippery, evolving and dynamic. More tensions emerge as Johns (2002) refers to the work of Benesch (1993; Hyon, 1996) who points out that other tensions involves the relationships among genres, power, and authority. Their point of concern is whether theorists promote a pragmatic approach where genre take into account the importance of culture to be acquired by learners in order to succeed. On the other hand it is questionable whether theorists encourages the learner to be resistant to cultural based texts or to cultures text writers (hegemonic writers).

According to Grabe (2002) as quoted by Johns (2002) there are questions that need to be addressed and these questions respond to various notions about the level of genre which is appropriate to be taught. That is, whether learners must be taught macro-genres such as narratives and expositions or sub-genres such as literature review, or whether to select elemental genres, general texts from cultural activities such as procedures, report and recount or whether genres should be more specific to individual classrooms, and learner's professional goals. All these questions will be dealt with much effort in the discussions that will be engaged in by other researchers.

Johns (2002) quotes Partridge, (this volume) who postulates that there is a difference as well as a relationship between genres and text types. This means that there are factors that make a genre to be identifiable from non-generic forms of writing. This is an important aspect for teachers who have a vital and a critical role of identifying these differences and making the clear and known by their students, and those factors will be dealt with in the following discussion.

2.2.1 Genre and the Sydney school

(What is genre and what is text type?)

In defining the term genre and the text type I will dwell much on the aspects of genre as well as the aspects of text types and their relation ship. According to Martins (1985) and other language theorists and partitions genre theory in learning and teaching has been

successfully applied in almost all levels of education in Australia as opposed to learner centered approach which promotes only the middle class students. The genre approach is based on systematic functional linguistics, which describes a text as functioning in a context and the context in which it functions has two levels according to Halliday (1996). The first level is the register, which consists of the field (which refers to the social activities), tenor (which refers to the interpersonal relationships), and mode, which implicates the part played by language in building communication). The second level is about genre as serving or fulfilling a social purpose by using language, which in turn has consequences for linguistic choices made. This shows that genre is used to express a social event or a social phenomenon in a form of a report, a narrative, and a trade encounters using the language choices of register.

Then coming back to the definition of text type, which is sometimes referred to as rhetorical mode, which was regarded as the guiding curricular principle. With text type writing is considered to be just a matter of arranging and fitting of sentences and paragraphs into prescribed patterns such as illustration, exemplification, comparison, contrast, partition, classification, diphenan, causal analysis as according to Silva (1990) as quoted by Johns (2002). This shows that with text type the focus is not on social activities integrated with the language usage as it is the case with the genre approach in the teaching and learning of language. Both the genre approach and the text type concepts can be integrated, although genre refers to named socially constructed discourse and text type to organizational patterns with more complex discourse. This has been proved by Silva in the EAP program that these concepts interact in an interesting and important way in authentic texts. Despite the views about genre and text type above, there are other deliberations and definitions of genre by other theorists, and they introduce news spheres of looking and describing genre although not very different from that mention above but in a way complementing and integrating them.

2.2.2 Genre and the new rhetorics

(What are other aspects about genre)

Johns (2002) mentions (Freedman's (1994) views that "genres are too complex and they vary to be taken in their original rhetoric situations and be taught in the classroom". This means in a literary sense that genres can not be used as they are but each genre is relevant to a certain type of context to fulfill a certain purpose of the writer or to communicate a chosen content by the writer for that group of learners. For example, a

report genre is a genre with a social purpose of reporting something to the reader, a newspaper informs, procedures instruct, recounts revive or remind, notices alert, advertisement persuade and narratives give a detailed historic event. This means that learners have to be lessons on a relevant genre, which is relevant for the kind of skills intended to be achieved.

Genre is also claimed to be dynamic and evolving, that is "passing theories of communicative interaction", which take concrete form in specific texts, according to Berkenkotter & Huckin (1995), Kent (1993) as quoted by Johns (2002). This means that the classroom appears to be an authentic place for dialogue, development of passing theories, and acquisition of professional, and some academic genres. Which in the final analysis means that through genre learner's potential skills are achieved as well as the fictional use of language is exercised?

Johns (2002) cites a list of questions posed by (Coe 1994) about genre and the fact that context relates to who and what texts are in power. These are the following questions that were posed:

- (i) What sort of communication does this genre encourage? What sorts does it constrain against?
- (ii) Does it empower some people while silencing others?
- (iii) Are its effects dysfunctional beyond their immediate context?
- (iv) What are the political and ethnical implications of the rhetorical situation assumed by a particular genre?
- (v) What does the genre dignify (for example, about a discourse community?)

The emphasis on genre as textual tools, exploited for social and sometimes text writer's purpose within communities by knowledgeable experts has resulted in a considerable amount of research into situated texts outside the classroom. Language is viewed as central to a discussion of genre. Johns (2002) also cites Coe's (1994) argument that when attempting to teach genre in classroom one must take into consideration the assumptions that may arise about writing as well as the belief that there are broadly applicable principles of good writing for every situation. To give an example, a narrative type of genre will follow its own principles of writing. It is for this reason that she further suggests that a

series of writings can lead to complex genres. And it is the purpose of this and the following discussion to bring together various understandings of genre and discussions of the ways in which this complex concept has been realized, theorized, practiced or criticized. The process conducted by teachers in trying to apply the concept in their classroom situations, lead to a more conceptualized approach to the teaching of literacy's.

In conclusion Johns (2002) summarizes the main points about how genre can be defined and these are some of her facts:

She postulates that texts are construed, which refers to the fact that the processing and the production of genre is considered to be influenced by both the community and culture.

She also suggests that texts are purposeful because the community determines their function before it can be processed.

She argues that some genres are more valued than others within a community, she also leaves this for further discussions to be proved if it is true or not, and it is the truth according to my knowledge as based on the argument presented in the discussion of this study.

2.3. WRITING :TEXTS, PROCESSES AND PRACTICES: THE STUDY OF WRITING AND THE GENRE ANALYSIS

Based on Candlin's (1999) analysis of genre the suggestion that there are some links in the research in writing and for that reason he considers writing as a text, a process as well as a social practice. He further suggests that through the integration of text analysis writing process and methodologies of writing theory and practice in writing inform each other in a reflective way or praxis. This is also proved by the fact that a written discourse serves a multitude of significant roles and purposes within an educational, workplace and professional settings. This also reveals the fact that texts are multidimensional constructs which require multiple or a wide perspectives or critical analysis for their understanding.

Writing is viewed as much more than just a generation of text-linguistic products. It is for that reason that one has to explore the uses or processes and purposes of writing to be able to give relevant interpretations of texts in context. The act of writing is also linked in complex ways to a set of communicative purposes, which occur in a context of social, interpersonal and occupational practices. The complexity of writing is evident because each act of writing constructs the reality that it describes at the same time it is reproducing

a particular mode of comma citation whilst maintaining the social relationships, which that reveals or implies.

Writing also shows a writer's socio-cultural identity and his or her own creative individuality. The act of writing forms the major part of the professional worlds or highly literate environments and it plays an important role in the interpretation of reality, in interaction as well as in the definition of whom a person is. In the same perspective, writing serves as a means measuring cognitive abilities, a way of facilitating the design, assessment of instruction and training and as a route of accomplishment of personal goals and the negotiation of disciplinary knowledge.

This reflects the fact that writings are a creation of isolated mind not just words on a paper or on a screen. It is for this reason that systematic functional linguists have developed a way that lexicon-grammatical choices resonate with aspects of topic and the relationships between the writer and the reader.

There is an emphasis by research on applied linguistics on how the analysis of generic structure contributes to an understanding of how the communicative purposes of writers respond to particular community practices and how these may promote differential opportunities for participants.

Bhatia (1993) also reveals a more critical analytic perspective about how texts engage with key social issues surrounding the distribution of power and knowledge, and the ways that discourse conventions imbricate ideologies. These discourse conventions assist the learner's and the readers' understanding of institutional meanings and values.

According to Bhatia (1993), as cited by Candlin (1999) description of genre, genres are invariable situated in the contexts of specific disciplinary cultures and are shaped by typical discursive processes and embedded within the disciplinary activities of the profession.

That particular generic product has its own surface level linguistic features in terms of lexico-grammatical and discourse patterns. Bhatia (1993) argues and illustrates for a genre based approach to writing aims at integrating discursive purposes which at the end they help learners to generate writing products which meet the professional and academic expectations. There is a big difference between professional writing and academic writing. Academic writing is an individual response in that rhetorical context and most of the times is often meant to fulfill a set of communicative purposes for a targeted reader. On the other

hand, professional writing is a complex, a dynamic and multifunction activity. This means that that particular genre has can be identified, interpreted and its communicative purpose intended by the author to be understood.

For a genre to be constructed and interpreted successfully it must consist of the following elements:

The generic integrity

The discursive processes and genre

Generic purposes and intentions

Genre participants

The generic integrity requires a genre to be professional in the sense that the professional community or readers have to recognize as valid. It may be complex, dynamic, have more than one generic form in the sense that it may be a responding genre to a certain rhetorical context, but it must be understood, interpreted and be easily accessible to the intended professional readers. There are three major indicators of generic integrity and they are: the rhetorical context in which the genre is situated, the communicative purposes it tends to serve, and the cognitive structure that it meant to represent. These indicators form a framework and the basis for the analysis of genre.

Professional genres are the products of established procedures that form part of disciplinary culture within a profession. These genres have their own identity because they have their own set of conventionalized discursive practices written and spoken and with stages. These practices are characterized by involvement of more than one participant and reflect interaction with the reader. These professional genres are assigned to more than one author. Generic purposes and intentions refer to the communicative purposes which are standardized and which that professional genre intends to serve. As a result, expect writers write in such a way that the intended purpose can be understood and interpreted in the right manner by the readers. The other characteristic of genre is that the rationale behind genre establishes constraints on allowable contributions in terms of their content, positioning and form. This means that members of the discourse community employ genres to realize communicatively the goals of their communities.

Swales (1993) define genre analysis in accordance with the introductions of texts. He comes up with a new model of four moves. The first and the second moves (move 1 and 2) have a slight difficulty in their separation because of the restrictions of short introductions. Each move consists of steps to and these steps serve a purpose of being guidance.

When referring to genre participants we refer to the active participants of the genre that is the writers and the readers. Professional writers enjoy the freedom of expressing their private and social communicative purposes, and this gives a rise to mixed genres. It is the similar case even with the readers because the more readerships to that particular genre the more it becomes unpredictable and interestingly complex. There is also the third group of the participants in genre, the audience that can be either subordinates or superiors. Candlin (1999) also quotes Swales (1993) who describes genre as instances of conventionalized and somewhat standardized communicative behavior and they often display regularities of discourse organization, consistency of cognitive structuring and genre are always flexible. In order to acquire a genre one has to be in the same level of awareness and performance as that particular genre. It is considered to be the writer's choice to choose the lexico-grammatical features to realize established generic goals.

Genres also vary across cultures, language and language varieties especially in the choice of rhetorical strategies, cultural values, linguistic realizations and discourse structuring. There are contextual contributors towards the construction of genres such as the audience characteristics, medium that involves the writer's intended readership. A writer has to have an ability to construct, interpret, use and exploit genres in a professional context. This means that a writer must be able to select the relevant genre, to identify and discern communicative purposes in writing. A professional genre has to be written in such a way that it reflects the following stages:

Acquisition of the code, this refers to the general writing skills whereby one has to be able to think, organize, write clearly, to be concise and to be coherent in the writing of professional genre.

Genre practice refers to the use of generic skills in conjunction with creative way of responding to familiar, predictable or rhetorical contexts.

Genre ownership is a final stage of genre acquisition, which refers to the communicative strategy of imparting private and social intentions as part of the generic purposes.

Candlin (1999) then quotes Fairclough (1992) who refers to genre as implying not only to a particular text type, but also to particular processes of producing, distributing and consuming texts. When integrating products, processes, purposes and participants it is clear that there are tensions between the real world, which is complex, dynamic and unpredictable as opposed to the simple, static and predictable world. This creates a problem to teachers as they expect learners to respond easily to rhetorical situations, which are similar to the discourse or generic form of writing they have acquired. Learners should be able to recognize the difference between a genre as a product and a genre as a process. This difference is possible detected when they are familiar with the conventional knowledge of the genre in question, which in return shapes the act of communication to suit a specific rhetorical situation. Learners have to bear in mind that genres can be reconstructed and reconditioned or can be revised to achieve socially recognizable communicative purposes.

The above discussion suggests that despite the fact that generic description includes sensitivity to generic form and content, but it should be viewed narrowly to exclude other aspects of genre construction, interpretation and use. On the other hand, it helps good practitioners to use, innovate and exploit the generic knowledge to respond to recurring and novel socio-cultural and professional rhetorical contexts. It is for this reason that Martins (1985) points out that genres refers to how things get done, when language is used to accomplish those things.

2.4. ANALYSING GENRE

Genre description: The study of sentence use beyond boundary

Bhatia (1993) describes discourse analysis as a study of language use beyond the sentence boundaries. He postulates that discourse analysis can also be described in terms of certain parameters such as the general specific parameter. This parameter is concerned with the everyday conversation, analysis of written discourse in terms of descriptive, narrative and argumentative writing. There is the specific parameter, which deals with the analysis of research article introductions; legislative provisions, doctor-patient consultation and counsel-witness examination and all these examples are referred to as genre.

The third parameter is the parameter of application, which involves the application of both the general, and the specific parameters to specific genres. The last parameter is the

surface deep analysis, which provides with a thin and a thick description of a language use. In order to move towards a thicker description of discourse analysis a need for a discourse analysis model which is rich in socio-cultural, institutional, and organizational explanation, as well as relevant and useful for language teachers. This model must take into consideration aspects such as text construction and interpretation. This will also answer the question of why in discourse genres are written and used the way they are.

Bhatia (1993) quotes Swales' (1981) definition of genre as a recognizable communicative event characterized by a set of communicative purposes identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Swales' (1981) definition shows that the communicative purpose is the primary characteristic of a genre as it expresses the intentions of the writer that has to be accomplished. It also shapes the genre and gives it an internal structure. This means that any change in the communicative purpose means that a different genre is constructed. There could be minor changes and modifications in a genre and those changes enable the reader to identify and distinguish sub-genres. However, even in that case the communicative purpose enables the reader to identify the difference between sub-genres and genres.

The second characteristic of genre is that it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however are often exploited by the expert members of the discourse community to achieve private intentions with the framework of socially recognized purpose or purposes. This means that for a genre to have a conventionalized internal structure depends highly on the experience and training of specialists within that particular community, as those professional or academic specialists are credited with knowledge by their respective communities.

The third generic character is that they display constraints on allowable contributions in terms of their intent, positioning, form and functional value. This can be elaborated by the fact that although writers have lot of freedom to use linguistic resources but they have to conform to certain standard practices and boundaries of that particular genre. It is for this reason that one type of genre can be distinguishable from other different types of genres. To give an example, a narrative recount is different from a dialogue or a descriptive recount. This difference can be examined because of certain lexicon-grammatical

resources, which could have been used such as meanings, positioning of certain rhetorical elements, which are usually associated with certain kinds of genre.

The fourth generic character is that these constraints are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose. This refers to the fact that professional and academic specialists within that particular community have greater knowledge about the conventional and the communicative purpose, the construction and use of specific genres than the illiterate members of that particular community. It is for this reason that one finds out that those specialists have an aspect of creativity, because they are familiar with conventions of genre and their use for any specific effect.

According to Bhatia (1993) and Swales (1993) analysis and description of genre lacks or underplays the psychological factors and that it undermines the importance of tacit aspects of genre construction which plays an important role in the concept of genre as a dynamic social process, as opposed to the notion of genre as a static process. In Bhatia's (1993) analysis and description of genre, he also compares genre analysis with other disciplines and he refers his comparison as orientation envisaged by researchers. These orientations are based on the background knowledge and motivating purpose of the researcher towards genre analysis.

The first orientation is between linguistics and genre analysis. This form of genre or linguistic orientation is concerned with the linguistic description of various texts. Many researchers mark this analysis as a gradual progression movement from old to new and from general to specific. Nevertheless, although these researchers tend to associate certain specific features of language with certain types of writing very few of them distinguished a variety of register from a genre. This creates problems because it disputes both the communicative purposes of the two genres, and the participants taking part in the linguistic activity. At the same time, it is also obscuring the communicative nature and the distinct characters of the two genres. It is also creating a misunderstanding and a misleading impression that the research from a different discipline is likely to be.

The second orientation is between sociology and genre analysis, and its concern is the understanding of how a particular genre defines, organizes and communicates social reality. It also emphasizes the fact that a text by itself cannot carry a complete meaning but it is regarded as an ongoing process for communicating a writer's purpose.

Bait (1993) quotes Kress (1985:19) who supports the above notion by expressing the fact that the social occasions of which texts are a part have a fundamentally important effect on texts. The characteristic features and structures of those situations, the purpose of the participants, the goals of the participants all have their effects on the form of texts which are constructed in those situations.

The third orientation or comparison by Bhatia (1993) is between the discipline of psychology and genre analysis and it is psycholinguistic in nature as it is concerned with the aspects of genre construction and strategic choices made by the writer in order to execute his or her intentions which are called strategies.

This aspect of genre analysis is particularly relevant for any form of communicative language teaching, because it does not only clarify the communicative goals of the discourse but also the writer's strategies employed by the members to achieve those goals. The communicative purpose can be seen in the interpretative cognitive structuring of the genre, which represents regularities of organization, and are cognitive in nature. This cognitive structuring also reflects accumulated and conventionalized social knowledge to a particular discourse or professional community.

2.5 A GENRE BASED APPROACH TO TEACHING WRITING: AN EVALUATION

Rose berry et al (1998) describes genre as a text either spoken or written and it serves a particular purpose in a society and is composed of a series of segments called moves. These moves can differ, as there are those that are a necessity to achieve the communicative goal, this means that they are obligatory. There are also those moves that are optional as they entirely depend on the on the writer's or reader's choice to employ or to use with the intention of enhancing effectiveness of the text without changing or misleading the purpose of text.

It is the aim of genre to analysis to identify the organization of these moves in a given genre, as well as to identify the linguistic features and explaining these features according to their social and psychological contexts. Learners become knowledgeable about the rhetorical organization and linguistic features associated with genre with the genre approach.

2.6. GENRE ANALYSIS AS NEGOTIATING MOVES

Yotsukura (2003) quotes Bakhtin's (1986) definition of speech genre "...as a diverse human activity which involves language use which is realized in the form of individual concrete utterances, whether oral or written by participants. "These utterances mentioned by Bhakhtin in his description of speech genres consists of more than three aspects that carry specific conditions and goals but they carry inclusively the thematic content, style, composition structure, linguistic style and they are all linked and determined by that particular communicative process. Bhakhtin (1986:60) refers to these utterances as "...speech genres ..." and he further refers to an utterance as a unit of speech communication or rejoinders of daily dialogue, as they are not indifferent or not self sufficient to one another. He believes that each utterance does not only respond to the utterances that precede but also anticipate those that follow.

Morson et al (1990:291) is quoted by Yotsukura in the explanation of genres as "...providing a specific field for future activity and they carry the generalizable resources of particular events which can be used by utterances to accomplish and to fulfill new purposes. Bhakhtin (1996) also emphasizes the fact that to learn to speak means to learn to construct utterances. Marson et al (1990:291-292) also mentions a vital fact about genre that "Each genre implies a set of values, a way of thinking about kinds of experience, and an intuition about the appropriateness of applying the genre in any given context. Unformalized cognitive content is acquired each time we learn a new kind of social activity with its attendant genre..."These unformalized cognitive content enables the learner to identify, describe and as well as the teacher to teach various speech genres and in that way a division between members of different cultures become visible. This means that in order to develop a better understanding of how speakers perform certain activities in a manner that is both linguistically and culturally appropriate one has to examine speaker's behavior in similar contexts.

According to Bhakhtin (1996) genres can expand and grow when combined, which shows that there are two recognizable types of genre, the primary and the secondary genres. He argues that groups of utterances can be referred to as sub-genres and when they come together, they form a longer overarching genre.

2.7.GENRE AS LANGUAGE, SOCIAL STRUCTURE, AND CULTURE

Mayes (2003) quotes Miller (1984) who mentions one of the important characteristics of genre as having an identifiable social structure and culture. This means that the genre is about the interaction in everyday situations, that is how people from different cultures create social institutions that constitute their communities. As Miller (1984) quotes Giddens (1984) who suggests that social structure is created and sustained by recurring patterns of human action, this makes it even clearer that genre is about human activities, hence Miller (1984) defines (genre as "...inherently social because it concerns language use and as...typified rhetorical actions based in recurrent situations". This means that Miller's (1984) definition shows naturally construed social motive through which actors' personal intentions can be realized through their experience and their human knowledge. This also means that, when they receive new information they compare it with their previously experienced information and endeavors. Miller (1984) also tries to answer the question of "WHY is genre theory useful for cross cultural research?" Genre is proved to be useful as it explores social structures, culturally specifics and genres that are based on the idea that rhetorical situations are construed. This emphasize the fact that members of the same community can share similar experiences and as a result develop the same understanding of the same basic types, although it is not always the case with cross cultures.

Genres across cultures are useful as they enable the development of educational curricula to provide everybody with equal access to the genres of power. The other reason why the study of similar genre is important is that it requires to determine first the types of genres that are valued by various community members which then makeup a multicultural society. It also increases the public awareness of the potential for cross-cultural miscommunications and thus improving communication.

Genre across cultures provides a natural laboratory for investigating basic differences and similarities across cultures. This enables genre theorists to easily analyze language from a croon cultural perspective. There are other important characteristics about genre that they are considered to be inter-textuality of genre refers to the use of o reported speech which suggest that an utterance have previously occurred, and by that time an utterance was made a link is built between the report and the utterance. Genres are continuous as they range from highly institutionalized types to spontaneous interaction. Genres, which are more or less related, based on their functions and characteristics are referred to as families of genres by Bergmann et al (1994).

The other characteristic of genre is that it has an emergent aspect, that is, the changing of aspects as interaction occurs. Genre is always part of a system, as deployment of one genre entails a response. This proves that genres do not occur in isolation but as part of a process or system. Meyer (2003) quotes Schultz et al (1962) in redefining genre basing on three social theories, which are: phenomenology, ethnomethodology and structural theory. These three theories agree on one point that human action constitutes social structure, although they are somehow perceived to follow the subjectivist phenomenon. The ethnomethodology takes the actor's knowledge of the social world as the starting point from which social action could be explained and actor's judgment is seen as a key factor.

Meyer (2003) also quotes Miller (1984:163) who postulates that genre can be defined as "...a rhetorical means for mediating private intentions and social exigency...it motivates by connecting the private with the public, the singular with the recurrent." This means that Miller is suggesting that genres allows a freedom for a person to express his or her intentions, purpose and goals through the expression of social goals. Miller (1984) further suggests that genre is an internal or an intrinsic part of culture through its social positions, institutions and ideologies and as well as other cultural entities. Meyer's (2003) endeavor of giving a clear definition of genre is also emphasized by Bazerman (1994b:15) as he suggests that genre appears to offer a constitutive mechanism in the formation, maintenance and enactment of society, culture, psychology, imagination, consciousness, personality and knowledge interacting with all the other processes which shape our lives. Bazerman (1994:99) as quoted by Meyer (2003) further suggests that genres are dialogic in nature as they consist of at least two texts more or less related. He explains this by saying that a genre system "...embodies the full history of speech events as interstitial occurrences...establishing the current act in relation to prior acts."

Meyer (2003) and Berkenkotter (1995) explores the construction of genre and they use the theoretical work of Bakhtin (1986) which analyzes genres in terms of the process through which they are produced by linguistic structures and actors of genre knowledge. The following features are important concepts of genre:

Dynamism: reveals the fact that genres change with time as user's socio-cognitive needs change.

Situatedness; refers to genre knowledge acquired by participation in routine communicative activities.

Form and content: refers to genre knowledge concerning the situations appropriate to use particular patterns.

Duality of structure: refers to social structures that are used by genre and the way in which these structures are reconstructed.

Community ownership: refers to genre conventions that are reflected by discourse community such as epistemology, ideology and social ontology.

It is for this reason that Meyer (2003) quotes Bakhtin (1986) as well as other theorists who perceive genre as constituting all speech communities; this also means that genres are instruments of constructing actor's social identities and specific social positions are initiated each time a particular genre is enacted.

Lukman (1992:226) is cited by Meyer (2003) using communicative genres and he defines them as socially construed communicative models. He also emphasizes the fact that genres form an intermediate level between linguistic structures and social institutions. Genres are considered to be central to the study of social systems since they provide a link between an individual and his or her world view.

3.8 GENRE ANALYSIS IN ENGLISH RESEARCH

Swales (1993) propose a working definition of genre in order to create a sufficient adequate genre characterization. He proposes that a genre is a class of communicative events. This shows that language has an important and indispensable role to enhance communication. These communicative events vary in their occurrence from extremely common events such as newspapers, journals, and church sermons to relatively rare such as Presidential Press Conferences.

Swales (1993) second characteristic of genre is that genre has some shared set of communicative purposes. However, these communicative purposes can be easy or difficult to find depending on the type of genre in question. There can also be a set of communicative purposes Exemplars and instances of genres vary in their proto-typicality this refers to various types of genres, which can be classified according to their social structures.

The other characteristic of genre is that the rationale behind genre establishes constraints on allowable contributions in terms of their content, positioning and form. This means that

members of the discourse community employ genre to realize communicatively the goals of their communities. Swales et al (1993) defines genre analysis in accordance with the introductions of texts. He comes up with a new model of four moves. The first and the second move (move1 and move2) have a slight difficult in their separation because of the restrictions of short introductions. Each move consists of steps to be followed and these steps serve a purpose of being guidance.

Move1 is about establishing a territory and consists of three steps:

Step 1: Claiming centrality/or

Step 2: Making topic generalizations and

Step3: Reviewing items of previous research

Joining move1 to move2 is the declining rhetorical effort.

Move2 is about establishing a niche or a gap and consists of four steps, all these steps belongs in step1: step1a: counter-claiming or

Step1b: Indicating a gap or

Step1c: Question raising or

Step1d: Continuing a tradition.

Joining move2 to move3 is the weakening knowledge claims.

Move3 is about occupying the niche or gap and this move consists of four steps:

Step1a: outlining purposes or

Step1b: announcing present research

Step2: announcing principal findings

Step3: indicating RA structure

After the third move an increasing, explicitness is expected.

The whole analytic process of move structure is also referred to as CARS model, that is create a research space model, and is also made for article introductions. This model is

characterized by the need to re-establish in the eyes of the discourse community the significance of the research field itself, the need to situate the actual research in terms of that significance, and the need to show how this niche in the wider ecosystem will be occupied and defended.

The rhetorical work wanted to create a space depending entirely on the existing ecological competition, on the size and importance of the niche to be established and on various other factors such as the writer's reputation. It is not compulsory for an introduction of a text to have all the steps of move1 up to move3. This means that some of these steps cannot be found in some introductions.

To give more clarity on the terms used in this model of CARS, centrality claims can be explained as the appeals to the discourse community whereby members are asked to accept that the research about to be presented is part of a lively, significant or well established research area. The other characteristic of centrality claims is that they are typically communicated in a single sentence but can be extended over two or more sentences.

Step2 is labeled as making a topic generalization, which can take a variety of forms and falls on two categories: statement about phenomena and knowledge or practice. This step can express in general terms the current state of art, knowledge and techniques. One of the most important steps is the third step or step3 because it is where the RA author needs to relate what has been found, that is, the results of the research work collected and also the person or theorist who found it or who claims it. At this stage, the author has to provide a detailed specification of previous findings, an attribution to co-workers who published those results and a stance towards the findings themselves.

Swales (1993) quotes Dubois (1980:144) who expresses the strongly narrative character of genre which gives rise to much greater use of the past tense especially in genres such as journals. Dubois (1980) then proposed the following maximal structure for the genre she had analyzed:

1. The introduction:
 - (a) Listener orientation
 - (b) Content orientation
2. Body (or more episodes):
 - (a) Situation

(b) Event

(c) Commentary

3.Termination: (a) Content orientation

(b) Listener orientation

With the introduction, the listener orientation provides the outer frame and a face to character of genre. Then the content orientation is concerned with the intellectual stage of presentation. The body consists of the background, which is used for any purpose or for any further episodes. The event commentary is about the processes and findings of the genre. Then the termination is about the summary and the conclusion of that particular genre or a report. Swales et al(1993) also mention a reprint request (RR) which has been recognized by some members of the relevant discourse communities as an identifiable communicative act. These members have a common understanding of the public purpose of the reprint request (RR). However, an issue is raised whether the (RR) is a sufficiently structured and standardized communicative event, in reference to the purpose, positioning and form as genre is. However, it seems as if the (RR) is not equal to a genre but is only another type of a genre or a sub-genre.

2.9. GENRE ANALYSIS AS A UNIVERSAL OF MEANING: HOW MANY PRACTICES

Martin (1992;1997) refers to the term genre as a configuration of meanings that are recurrently phased together to enact social practices. He refers to these configurations in both the spoken and the written discourse. From Martin's (1992) definition of genre as configurations of meaning he further expands the definition by recognizing two large families of genre, that is, the narrative and expository genre. These two genres are referred to as macro-genres. He also refers to genre as a term of grouping texts together whereas Grabe (1996) defines the term macro genre as a term for grouping genres. This grouping refers to the fact that genres can be grouped in terms of classification or family resemblance. This grouping is referred to as typological grouping, which is a grouping according to taxonomies of classification. Then the second grouping is referred to as topological grouping and it is where macro genres are based, which means those that are grouped according to family resemblance. The central examples of the latter group are narratives because their main emphasis is on the evaluation of experiences whether personal or general.

2.10 SUMMARY

In summary, this chapter emphasizes on the characteristics of genre as dynamic not static because many aspects and features of genre emerge within a moment as they are based on social activities. It is also an important generic feature that genres are produced and reproduced by actor's action as Meyer's (2003) views have reflected in the above analysis. It is also an important point to mention that genres are continuous as they range from highly institutionalized types to spontaneous interaction. Bergmann (1994) agree on this point as he points out that "genres are more or less related as they are based on functions and characteristics that are referred to as families of genres.)

Meyers (2003) summaries the definition and characteristics of genre by reflect that genre is similar to such notions as schema, frame, prototype, speech activity, and social structure. All these concepts are based on the idea that ones ability to interpret the actions of others and act appropriately in a given situation is based on the previous experiences that are perceived to be similar, and this shows the schema features of genres. It is also reflected that genre analysis is particularly relevant for any form of communicative language teaching, and this is because it does not only clarify the communicative goals of the discourse but also the writer's strategies employed by the members of that community to achieve those goals. The communicative purpose can also been seen in the interpretative cognitive structuring of genre which represents regularities of organization and which are cognitive in nature. This cognitive structuring also reflects accumulated and conventionalized social knowledge to a particular discourse or to that particular professional community.

CHAPTER 3: A MODEL OF TEXTLINGUISTIC AND THE ETHNOGRAPHY OF TEXT CONSTRUCTION

3.1 INTRODUCTION

This chapter examines the need for writing process and successful writing instruction, which requires theories or models of writing which have to be developed by researchers. Theorists have discovered that a range of research on writing theory practice is diverse as it reflects a wide range of theoretical interests as well as student constituencies. These models have to reflect and account for audience, social context concerns and most importantly they cannot by themselves form a comprehensive interpretation of the written text. This shows that the writing theories that need to be developed should address the following questions:

- What is a text?
- How many texts can be examined as products?
- How many texts can be analyzed as process?
- How many products and processes can be viewed as reflecting an interactive model of writing?
- How does process and product issues embed themselves within a coherent interpretation of wider social contexts for writing?
- What types of texts do we want learners to produce?
- What do these issues suggest for writing instruction in the classroom?

All these questions suggest essential criteria for establishing a theory of writing, which is supported by text linguistics, cognitive psychology, rhetoric, and composition research. The issues concerning the writing research may be seen definitional because any adequate model must begin with a definition of the phenomenon supported by research findings. Researchers have recognized an importance of ongoing traditions which have contribution to the text analysis. It is important to take the following traditions into account:

- The first tradition is the hermeneutics, which serves the biblical interpretation and its focus is on the historically validated text and has an implication for text analysis. Grabe and Kaplan (1996) support this view by referring to the work of Britton (1985a) who points out that "...biblical interpretation was related to the Bible translation, and translation requires the analysis of discourse rather than grammar...to be comprehensive."

- The second tradition is the rhetorical, which is viewed as having a great impact on the recent discourse analysis and text analysis. This is a view of a number of theorists including Berlin (1984) as Grabe and Kaplan referred.
- The third tradition is that of modern literary criticism and stylistics. It is concerned with the nature of texts and also brings in the question which must be regularly reconsidered. On the other hand this kind of research seldom generates specific methodologies for modern discourse analysis. When these three traditions are combined with recent developments such as Curriculum 2005 based on the Outcome Based Education a new field of study in text analysis is formed.

3.2 DEFINITION OF A TEXT

Researchers suggested a notion on text analysis that a text is a multidimensional construction. This means that there is no one-dimensional analysis of text that can offer an adequate interpretation of the nature of a text. It is for this reason that Grabe and Kaplan (1996) quotes Hudson (1980:131) who supports this notion by stating that, "The most obvious fact about discourse structure is that many different kinds of structures run through discourse, and any attempt to reduce them to single type is bound to fall." Grabe and Kaplan also quotes Biber's (1988:22) view which supports the above notion and he points out that, "Linguistic variation in any language is too complex to be analyzed in terms of any single dimension... linguistic features vary across age, sex, social class, occupation, social role, politeness, purpose, topic..." This means that there is no simple definition of text but a provision for a working definition which determines what a text is not. It is for this reason that Grabe and Kaplan (1996) quotes Hymes (1972) who argues that, "a text is referred to as a structural equivalent of language in real use which conveys meaning in all four senses.

Grabe and Kaplan (1996) refer to Halliday et al (1978) research work who argues that "a text should not be solely defined as having formal opening or closure, as text is seamless with predictable structure." This means that the beginning and end of texts are more likely to be determined socially and semantically from the context rather than from a set of formal structural patterns of organization. This is further clarified by Hymes' definition (1972) as quoted by Grabe and Kaplan (1996) who states that "A text occurs when the discourse segment is identified as possible, feasible, appropriate, performed, and has a topic."

A text can also be defined in terms of being a communicative device through writing, as it is perceived to be representing an attempt to communicate with the readers. It serves the intentions of the writer which is to convey information and this means that the written text has to be structured in such a way that it communicates information while on the other hand is taking into consideration the accepted linguistic, psychological, and sociological principles such as:

- Gricean maxims: Which refers to the need for a text to be informative, factually correct, relevant, and to be clear.
- Conventions for conveying status, situation, intent, and attitude
- Mechanisms for indicating newness of information, rate of information flow and probability of information.
- Predictability of cognitive structures which anticipate larger patterns of organization such as; schemata, scripts, frames, and goals.

The consideration of these principles in text construction is of great importance, as it will influence the organization and structure of writing. This means that text analysis have to be relational and depend on the context within which the text was written as text convey information to the readers in many different levels. Grabe and Kaplan (1996) suggest that any theory of writing will have to provide explanations about such multi-level communication, which means the understanding and production of texts will only require knowledge of the surface structure of a text. This also means that the understanding of words and sentences is based on the underlying textual structure and that gives meaning beyond the written words and sentences.

3.2.1 Text construction and the corpora research

Text structure is also examined according to the syntactic based approach to the text analysis and that approach is referred to as the corpora approach. This approach has its weak points as it is considered to be lacking a theoretical foundation for the interpretation of the results prior to the analysis. Grabe and Kaplan also share this view when they refer to the work of Biber (1988) who suggests a solution for the corpora research weakness that it can be solved by examining textual variation among spoken and written texts. His argument is based on the existence of six identifiable dimensions of variation. Biber (1988) also observes that text genres may be identified by co-occurrence patterns of groups of

surface structure which reflects discourse variation. It is for this reason that Biber's fourth dimension, the overt expression of persuasion comprises of various modals such as necessity modals (will, shall), suasive verbs (agree, ask, arrange, beg), infinitive verbs (to go, to change, to cry), and as well as conditional subordination markers (if...unless...). In conjunction with these modals Grabe also employs factor analysis which is derived from six interpretable factors and among those factors are:

- Non-narrative versus Narrative context (immediacy of context)
- Interactive versus informational orientation
- Abstract or Logical versus situation information
- Objective versus expressive

THE FUNCTIONAL SENTENCE PERSPECTIVE

The functional sentence perspective is a third level of syntactic phenomena, which investigates what language, does and how does people to achieve various purposes use it. This shows that this phenomenon is concerned primarily with connected texts and the examination of relationships between the structure and the meaning of a text, the text linguistic situation on which the text exists in and for, the communicative function the text has and the writer's assumptions about the state of his or her addressee's motivation, knowledge, and consciousness. This research work also shows a process of sorting the terminology as part of the research. In regards with this perspective, there are a number of overlapping notions on information structuring. These notions are referred to as:

- Given- new relations
- Topic-comment relations and
- Theme-rheme relations

Each notion describes the functional arrangement of information in the texts and they have potential differences, which needs to be highlighted.

3.2.2.1 Given-new Relations

This notion is about the information that has already been mentioned. Then the already mentioned information is assumed to be followed by new information and the latter is likely to be closely related to the topic discussed. A new term can be introduced in the sentence that follows but that term will be referring back to an already mentioned term. For example:

" Imivolovu zizilwanyana zasendle. Ezi zidla-nyama zihlala ematyolweni"(Wolves are wild animals. These predators live in bushes.)

Wolves are mentioned in the first sentence and are referred to as predators in the second sentence. New information will be introduced following this pattern and new terms will be introduced and be defined as part of the given information signaled by the use of definite article, the demonstrative. The other proposed argument about the given information is that it does not have to be limited only to the discourse topic. This means that it has to be continual and has to progress as the text goes continues. It is for this reason that Grabe and Kaplan (1996) refers to the work of Kopple (1982) who postulates that "...generally speaking, the organization of given information before new information makes texts more readable and memorable." He further elaborates that the research on information structures and their cognitive structure suggests that further complex patterns of informational progression probably exist. He also suggests that students can be taught to identify these patterns of organization in their texts and that research may be able to examine differences among text genres, authors, or writing purposes based on information structuring.

On the other hand Grabe and Kaplan (1996) refer to the work of Prince's(1981) opinion that "... given and new relations may not be a two part division, but instead seven categories of new, inferred, and given information for more refined analysis of information structuring of texts." Prince continues to give more explanation and description of new information by referring to unused or brand new information, which is only known and recognized by the reader when introduced. These brand new entities or new information may be either anchored or unanchored depending on whether they contribute to the ongoing discourse or are never repeated. The unused or brand new information can be categorized into two types of inferences. There are inferable entities, which refer to information that can be presumed from the information presented in prior discourse. The second type of inferences is containing inferable which refer to entities, which are recovered as part of a collective reference such as "Enye yeenkomo" (One of the cows).

3.2.2.2 Theme rheme relations

It refers to the theme, which is typically assumed first mentioned phrase in the main clause unit, usually these coincidences with the agent or subject or topic of a sentence. For example:

“Wonke umntu uyazi ukuba iinyoka zibulala amasele ukuze zitye. Ezi zirhubuluzi zihlala emingxunyeni.”

(Everybody knows that snakes have to kill frogs to survive. These reptiles live in holes.)

The above extract reflects the themes, which identifies the nouns, everybody, frogs, and reptiles as these terms are associated with systematic text analysis as Grabe (1996) quotes Halliday (1985) who argues that “...the notion of theme represents the point of departure in a structure, and in contrast, the rheme represents the move away from the speaker’s starting point.” This view shows that Halliday (1985) considers the notion of the theme-rheme as working together with the concept of the given-new relations although they are not the same. A clear distinction between the two is that the theme-rheme is based on the writer’s perspective whereas the give-new is based on the reader’s perspective. Grabe and Kaplan also refers to the work of Martin et al (1992) who suggests that the thematic structure “theme-rheme” represents the text method of development from a sequence of clause theme to major ideas or macro themes.

3.2.2.3 Topic comment

Topic comment structures are considered to describing what the sentence is about. This shows that with the example mentioned in the above paragraph referring to snakes the topic comment is about snakes or reptiles in both sentences. This also means that the noun ‘snakes’ is the topic of the two sentences. As regards this topic comment relations there is sometimes terms, which are discussed, and sometimes confused with the previous sets this process is referred to as Focus-presupposition. This refers to the information that highlighted, assumed information and the term “presupposition” as synonymous with given information. One has to bear in mind that this can be a vice versa. The other part of information structuring is the topical sentence structure, and according to Grabe (1996) this concept was developed by Lautamatti (1987). The focal point of this structure is to examine the relationship between the topic of the discourse, the topic subject of a sentence, the syntactic subject and the initial sentence element. Her goal is to

isolate the topic of the sentence and to examine the patterns of progression, which the topic subjects form in a text. Her approach is credited for a number of reasons and one of those reasons is that the specification of topic subject is presented in a way that indicates that a topic for Lautamatti is not simply given, as opposed to new information.

3.2.2.4 Topic continuity

The other perspective of research is the topic continuity, which focuses on the function of topic development in discourse. Grabe and Kaplan (1996) quote Givon (1983) who refers to topics as noun phrase (NPs) that receive continuous mention in the ongoing discourse. Givon's view reflects the topic structure as essential to the continuity of discourse.

3.2.2.5 Topic structure analysis

The topic structure analysis is based on the functional discourse analysis. This analysis addresses the differences in the revision strategies with sequential chaining patterns. This shows that the lesser the sequential pattern used in a text the harder it would be for the essay. It is for this reason that Grabe and Kaplan (1996) quotes Connor (1987:685) who states that, "...topical structure analysis is a useful check of coherence in writing."

3.2.3 Cohesion

The other research perspective of discourse analysis is cohesion in texts. This term refers to the relationships between sentences or clausal units in a text. This means that cohesion can be seen on the surface structure of a sentence in a text. According to Grabe and Kaplan (1996) a definition is given by Halliday (1976) concerning cohesion that "research focuses on a comprehensive examination of surface form of texts...it is the surface manifestation of the underlying relations that bind a text." Despite the fact that cohesion does, not account for textual interpretation of a text but it is an important indicator. This means that cohesion plays an important role in text linguistic structure and in text construction. Cohesion can be identified through various means including reference, substitution, ellipsis, conjunction, and the lexical relationships of repetition, inclusion, synonymy, antonym, and collocation. Halliday (1996) as Grabe and Kaplan (1996) quotes there are four categories of cohesive devices. There is prominal cohesion, which is characterized by the use of pronouns and conjunctions referring to clauses. For example:

“UThemba ukhabe ibhola ngonyawo lwasekhohlo. Unyawo lwakhe luyikhabe kakhulu yabhabhela kude.” (Themba kicked the ball with the left leg. His leg kicked it very hard and it flew away.)

There is also the lexical cohesion, which is characterized by inclusion relations, which refers to the nouns; Themba, the ball and the legs. There is as well the lexical collocation, which refers to a process of collective or a series of events or actions. To give an example; the kicking and the flying of the ball.

3.2.3.1 Components of cohension

Demonstrative and comparative reference can be used to enhance cohesiveness of a text. To give example: ‘ **Phambi koku...**’ (Prior to this...)

In the above example the demonstrative “oku” (this) refers back to the previous sentence, and as a result a connection between the two sentences is established, which in a sense reflects the effectiveness of cohesion. The following types of cohesion reflects the components of cohesion which can be seen as markers to identify a cohesive text:

- Comparative cohesion is indicated by the use of comparative articles such as: **“ezinye iicawe...”** (Other churches...), **“Eyona ntyatyambo intle...”** (The most beautiful flower...)

The use of the above underlined conventions **“ezinye, eyona”** indicates a connection between the previous mentioned sentences, where the comparison is based.

- Lexical cohesion indicates the use of repetition, inclusion, and collocation. The writer can employ a repetition of lexical items in a text even if that repetition is not in the same pattern.
- Inclusion refers to the collectiveness or classes or even groups of words or lexicons that belong together, such as **“iinyoka ”** (reptiles) which includes **“ookrebe, amacilikishi, amarhamba njalo njalo”** (crocodiles, lizards, pythons and other cold blooded animals)
- Collocation is the classification of terms according to that particular group of either animals or insects and this collocation can be referred to as animal collocation if it is the collocation of animals, and if it were the collocation of food, it would be referred to as food collocation. In addition to that there could be a science

collocation if the lexical items used are scientifically, such as phenomenon, research, behavioral, species or discoveries.

3.2.4 Coherence

A cohesive text is identified by the use of various linguistic conventions. In addition, these conventions include the markers whereby the writer is referring back to an already mentioned item. The writer can also constantly use conjunctions to emphasize coherence in a text. Such conjunctions includes: and, but, after, and so forth. On the other hand the writer can use demonstrative as one of the linguistic conventions used in a text such as: this, that, those, and other conjunctions. The writer can also use linguistic markers such as repetition; synonyms and all these markers contribute to the cohesiveness of a text. The use of ellipsis is also another characteristic of coherence in a text. This convention occurs in such a way that it is not followed by a predicate as a way of referring back to a previous sentence. This ellipsis can be identified by the use of three dots, or by the use of a negative symbol to indicate an omission or a justification of an issue, which is not mentioned now. Grabe and Kaplan (1996) come up with an argument about the connection between cohesion and coherence in a text as an issue for further discussion. They base their argument on the question that "...to what extent does the surface form contribute to the perception of underlying coherence of a text?"

3.2.4.1 Coherence in written and spoken discourse

According to Ostman (1978) gives a distinctive definition of coherence and cohesion and he refers to coherences as "...a cover term for all kinds of semantic-functional phenomena which collaborates to constitute what is definitional about text and discourse."

He then refers to cohesion as referring to textual tightness as manifested by structural means. Ostman (1978) also view that a text or discourse can be coherent or incoherent depending on the context. This shows that in tackling the issues of cohesion and coherence one has to specify their role in terms of their relation ship to genre and text type. A discourse is also considered coherent in relation to context in terms of specific cultural conventions, and in terms of the purpose for which that discourse is produced and understood or interpreted. On the other hand, as regards a coherent text or discourse the starting point analysis is a categorization in terms of a particular genre. And is followed by

a minute description of the kinds of structures, phrases and words that can be found in each genre, within its sentences, its clauses, and as well as with respect to how texts of particular genres start or end. This kind of analysis leads to the foundation of linguistic similarities and differences between various genres, and that also leads to the discovery of information about the manner, the degree, and the range in accordance with discourse and consequently this means that coherence can vary according to these degrees mentioned above.

In order to show the above notion that, coherence can vary, a brief clarity about a narrative text type which is linguistic in nature can be distinguished from a different text type. This difference can be reflected by the difference in sentence structure, in utterances, in information units, which can be ordered in a sequential uniformity in order to reflect the real life activities or social activities. In addition to the above notion, different narratives can be grouped together to form text form variants or genres. This means that the following types of genres are all grouped under narratives and these are: argumentative texts, expository texts, novels, place description texts, and horoscope texts. Coherence is also described in terms of understanding the interaction between participants and the conceptualization involved in that particular interaction. In other words this means that this is a process whereby a reader searches for a feature that makes a piece of discourse to be a coherent whole to the interactants. This also reveals the fact that a text or a discourse has to be seen in terms the socio-cognitive understanding which holds texts and discourse together in order to meet the expectations of the producer of the text or discourse from the addressee, recipients or the readers of a particular cultural community.

3.3. A DESCRIPTIVE MODEL OF TEXT STRUCTURE

Text construction refers to the description of how the text structure is assembled without living out the writer's message, purpose, the topic, and as well as the audience's expectations. This shows that the model for text construction is complex. It is for this reason that more emphasis has to be on the understanding of the nature of writing and writing development. Grabe and Kaplan (1996) refer to the work of Martin et al (1992) who impose an emphasis on certain aspects of text analysis as a way of giving a description of text construction. This descriptive model of text has been proposed as relevant for text construction as it addresses the research on writing and writing development. Any model

proposed has to reflect the following hypotheses, which have to be supported by research and be taken into account:

- Written language has to be distinct from oral language. This means that they must differ in textual dimensions such as; construction, structure, and by the rhetorical factors.
- Text must have a hierarchical structure and this refers to the constituted sets of logical relations among assertions, or a cohesive harmony.
- Texts have to differ according to structure, the purpose, the audience, status, author, and information load which is a requirement for text structure.
- Texts must have a top-level structure which appears to vary with different text types, purpose, and audiences
- A discernable top-level of text structure is related to better comprehension, recall, and coherent assessment.
- Systems for analyzing texts should be used for research even if each system in current use has particular strengths and weaknesses
- A theory of text type variation must be possible and is needed for comprehension, production, and for assessment research.
- A theory of coherence is important to any model of text construction, and any theory of coherence must incorporate an analysis of information structures including the given-new relations, the topic comment, and the theme-rheme relations.
- The surface form of a text plays a more important role in text construction than previous predicted.
- Lastly, learning to write requires the manipulation of many complex structural and theoretical dimensions, with greater complexity occurring in expository or argumentative writing.

It is also suggested by researchers that the descriptive model for text construction must at least have seven basic components which will play the role of being multiple interacting strands:

- (i) Syntactic structures
- (ii) Semantic senses and mappings
- (iii) Cohesion signaling
- (iv) Genre and organizational structuring to support coherence
- (v) Lexical forms and relations

(vi) Stylistic and register dimensions of text structure

(vii) Non-linguistic knowledge bases, including the world knowledge

The above-mentioned components of text construction have sub-components, which are interacting with them, and these sub-components will be briefly discussed and they are:

3.3.1 The elements of text structure

3.3.2 A theory of coherence

3.3.3 The functional-use dimensions of texts

3.3.1 Elements of text structure

The text structure is composed of four potentially independent components, which exist in two levels. That is, there are two components under the sentential level and two components under the textual or the inter-sentential level. Both these levels have another major division as they both have the surface and the deep structure, which is also referred to as the underlying structure. This division constitutes a distinction in meaning. There is also a defusing component in between these components mentioned above and this component is the lexicon. All these components are combined to form the basis and the building blocks of all texts construction.

3.3.1.1 The sentential level

This level consists of syntax and semantics as these two elements operate within the structural level of a written clause. The syntax represents the surface structure where as on the other hand the semantics represent the deep or the underlying structure of a text. These grammatical structures are the components of the surface structure and they are: phrase, types of clause constructions, clausal combination, and the sequential ordering of phrases and words within a sentence. Grabe and Kaplan (1996) also refer to the views of Frawley et al (1996) who attempt to relate the linguistic form to objects and events or reality in the phenomenological world. This reveals that the primary function of the sentential level is to assign meanings to words and phrases in order to combine those meanings into interpretable clausal combinations. It also gives interpretation to certain lexical classes of linguistic conventions such as the pronouns, reflexives, modal verbs, semantic constraints that are combined with verbs such as factive verbs, perceptual verbs,

suasive, and public verbs. These semantic elements are also referred to as sentential semantics.

3.3.1.2 The lexicon (mental word list)

The lexicon refers to the diction of conveying the exact meaning and attitude. It also provides the basic meaning and inference from which the syntactic structure, semantic sense, and as well as the pragmatic interpretations are produced. It also provides assistance to the syntactic level or component in the usage of the syntactic forms such as prepositions, articles, existential 'there', and in the generation of syntactic structure of sentence. This component also signals the importance of cohesion by providing units such as pronouns, demonstratives, ellipsis markers such as "She does too." and substitution markers such as "One, each". It is for these reasons that a number of researchers consider the lexical component as an important aspect of cohesion.

3.3.1.3 The textual level

This level consists of two components, the cohesion and coherence, and they are parallel to syntax and semantics. They are considered greater than the surface and the deep structures of textual levels. This level requires the structure to be different as it is impossible to predict accurately that any sentence will determine the form or the interpretation of the sentence. This actually means that there is an open choice to choose certain sentence forms in place of the other sentence forms.

3.3.2 The theory of coherence in text construction

The concept coherence is used to explore the understanding of how readers interpret a text as coherent and how writers control language structure to convey a sense of coherence. This shows that readers have a role of interpreting the text regardless of its structure, which shows that the reader constructs part of coherence. This also means that readers are bridging inferences, which appear to be controlled by their efforts to assemble a text-model representation of a text into long-term memory. Grabe and Kaplan (1996) refer to the work of Brown et al (1983) who argue in the same point with Widdowson (1978) that "... coherence is the result of conventionalized knowledge and sequences which a reader will be able to recall upon imposing a coherent frame onto a message."

They further give examples of such sources, which they refer to, as typically referred to as scripts, frames, and schemas used for organizing the world knowledge. The assumption of researchers such as Yule who is quoted by Grabe and Kaplan (1996) is that coherence is essentially the creation of the reader rather than a product of a text. This means that readers turn to make a connection between the message they read and the already known knowledge through those similarities they identify. The above suggestion supports the notion that coherence is a non-linguistic perspective.

Researchers also compare coherence and cohesion. In their deliberation on the issue of the difference between the two components they come up with a suggestion that cohesion represents the formal signaling features of texts beyond the limits of the sentence, and coherence is probably more than this. They further suggest that in order for the readers to achieve the preferred coherent interpretation intended by the writer, and the use of this component plays a big role since it provides a guide through its surface signaling. Despite the controversies that arises concerning the nature of coherence in the text construction various theorists as quoted by Grabe and Kaplan (1996) states that the ability for the reader to build a mental model of comprehension depends on the coherence in text structure, which is defined in these following terms, that:

- It should be having a discourse theme (That is, the overall topic of discourse)
- It should be comprising a set of relevant assertions relating logically among themselves by means of subordination such as the cause, condition, comparison, and specification by means of coordination such as addition, restatement, and super-ordination from the level of the sentence to the top-level structuring of a text, and
- It should be organized through information instruction imposed on assertions most effectively to guide the reader in understanding the theme or the intent of the author, that is, the topic-comment, and theme-rheme, given-new, focus presupposition.

The above view is supported by various authors such as Kaplan (1972) and Meyer (1987) is quoted by Grabe (1996) as they give an account of the intentions of the author who presents it in a form of a problem. The writer also provides additive information, which gives appropriate background information of the topic of discourse. The account can also reveal background information and at the same time legitimize the authority of the writer on writing on the issue. As the text expands, the more complex is the re-analysis of a

problem is, and that means that more focus has to be given to the cause of the problem and as a result a solution is presented and the author's intent is re-examined. This form of analysis shows logical patterns of textual organization, which form a part of the text's coherence.

3.3.3 The functional use dimensions of texts

The functional –use dimension refers to the functional organization of text elements to create a text. This component is also referred as the interpersonal level of text construction as it represents the language parameters a writer uses to manipulate the text for various purposes. This element is also concerned with how the elements are combined to form particular texts. Grabe and Kaplan (1996) refers to the Dillon's view (1983) who suggests that the interpersonal dimension of texts could be understood in terms of five dimensions of stance, representing the relation of writer to the text and to the reader in the following aspects:

- Personal-impersonal
- Distance-solidarity
- Superior-equal
- Oblique-confronted
- Formal-informal

The above parameters are considered a set of basic components defining any text. Grabe (1996) quotes Biber (1988) who introduces seven textual dimensions, which are underlying the spoken and the written texts:

- Rhetorical intention: which reflects texts as constrained by top-level logical structuring of texts.
- Interactivity: This combines features to convey the writer and the reader's interaction through text.
- Referentiality: which describes the degree and the type of reference in a text?
- Immediacy of context: reflects relative use of different temporal signaling to define text information.
- Suasion: these are the features used by the writer to persuade the reader such as verbs and modals.
- Abstractness; refers to the degree of objectivity and neutrality in a text.

- Elaboration: refers to the degree and types of texts. Elaboration occurs in different types of texts.
- Evidentiality refers to the need for the writer to indicate their professional commitment to the factuality of what is being stated or written.

All these components mentioned above form a descriptive model of text construction. The goals of this model are clearly identified as they indicate the importance of understanding the components of the text, the degree of interaction, and the properties of written text in real life situation.

3.4 THE ETHNOGRAPHIC PRESENTATION OF TEXT

3.4.1 Approaches to media discourse

Garret et al (1998) introduced presentation to media discourse in order to assist scholars to know the art of media discourse studies. These studies were done through the analysis of media texts with reference to their production, their reception, their socio-political dimensions and the guidelines for applying the approach. There is a distinction between a text and a discourse and this difference is manifested by the fact that a text tends to be referred to outward manifestation of communication events. This view is also supported by Graddol's (1994) view that "...a text is a communicative artifact" where as discourse is defined in terms of Cook's (1992) view who postulates that "...discourse analysis is not only concerned with language alone...it also examines the context of communication." That is, it addresses who is communicating with whom, why, in what kind of society and situation, through what medium, how different types of communication evolved, and their relationship to each other." However, there are other views concerning discourse analysis as Garret et al (1998) reveals Dijk's (1988) opinions that he has been long a leading theorist and an advocate of discourse analysis in social context and he was focusing on integrating the production, interpretation of discourse and its textual analysis.

Bell et al (1998) also comes up with his argument accompanied by examples of framework for analyzing the discourse structure of news, which in a way is similar to the analysis proposed, by Grabe and Kaplan of the ethnography of writing. This is evident because in the presentation of Bell, the news are based on stories which are central and form a core of human nature and they also reflect the people's social identity and construction of a life

story. These stories also represent some crucial aspects of life such as culture, politics and social life and they present the way in which these social aspects are formed and expressed. This shows that a text is central to news, which means that the content of a text is not independent of expression, which also indicates that a clear understanding of the nature of a text can be conducted through a close analysis of the news text. Bell et al (1998) simplifies his notion about discourse and text analysis in a manner that summarizes the format of analysis as he proposes that in order to address this analysis one has to address the question that "What does this story actually say happened? In addition, this question requires the factuality, orderliness, ordinariness and preciseness of the story, which must be based on the reader's perspective. In order to follow this format an analytic framework of the reconstruction of a story is given by Bell (1998) when he expresses the fact that his focus is on analysis that deduces an event structure for a story. This is done by using the following parameters: what, when, where, why, and how. These parameters reflect the fact that a written story does not give a finite meaning except only for a mere written words until they are analyzed to woe out any ambiguities, an clarified issues, discrepancies, complexities and cavities. The discourse analysis reveals the sources of information, the reasons why the story was written, or why those particular events have been reported at all, and the reasons why the event or the story have been gathered together into a single published news story. Again Bell (1991) is quoted by Garret (1998) has also presented a guide to follow when analyzing the discourse structure of news. This form of discourse analysis is traced back from general frameworks of story analysis, especially from Labov's analysis (1967, 1972) of narratives of personal experiences told in conversation as it is stated by Bell (1991) as referred by Garret (1998). Garret (1998) refers to a number of researchers to support his suggestion about elements required to describe the discourse structure of news stories. These researchers postulate that a story normally consists of attribution of where the story comes from which is not always explicit, although reference can be made to the writer, setting and time. It also consists of an abstract, which refers to the lead sentence or the introduction of news story. The lead sentence covers the central event of the story and possible one or more secondary events. This means that the introduction can reflect the actor's involvement in the event, the setting, that is the place where the story or the event took place, as well as the action can be expressed in the introduction.

Three other categories in the discourse analysis or in a story analysis are stated and they are: the background, which covers any event before the current action and is referred to as

story past time or history. The second category is the commentary, which reflects the observations and assessment of the action as it happens. This category also gives expectations of how the situation will develop which also assists in the understanding of the context and the content of the story. The third category is the follow-up, which covers the future time, which means that it refers to any subsequent action to the main event. This follow –up can be in a form of verbal or non-verbal response or consequences because it covers actions, which occurred after the main event.

3.4.2 Single sentence story analysis

The other characteristic of discourse analysis is the analysis of single sentences, which follows the pattern suggested by Bell (1971). He reflects that a news story is always focused in its first sentence, which is the introduction, or the lead sentence. He also states that the lead sentence compresses the new values of a story and can be referred to as a micro story and that means that it is a finite story on its own. Discourse structure of single sentences have to specify the main event, news actors and place which reflects the what parameter, the actor as the who parameter and the place as the where parameter. This also indicates the fact that an event will be a result of another event with or without the direct expression of time. Having analyzed a single sentence story one can proceed to focus on longer news stories subjecting it to the analysis of discourse structure. In the process of the analysis, one has to focus on what the story says and that is referred to as the event structure of the story or the facts of what happened. This implies that the event structure is about news actors, locations and times of occurrence of the in the story. Nevertheless, at this stage the why parameter and the how parameter are left out.

To summaries these moves expressed by Bell (1971) here is the guide for the use of the six moves: the what, who, where, when, how, and why:

➤ The what move

This move is made up of the headline, the lead and events. It is about what is taking place in the story, that is, the events in the introduction or in the lead sentence followed by events in the whole story with reference to the central event or to the core of the story. This move also includes the relationship of the introduction to the whole story. This means that more attention has to be paid on whether there is information that is given in the introduction, which is returned to in the rest of the story.

➤ The who move

This move refers to three aspects; the story attribution which can be the writer or the producer of the story. There is source attribution, which refers to whom the story is attributed to whether directly or indirectly. This can be exposed by certain verbs used. The who move also addresses the notion of whether there are any parts of the story, which are not attributed to anyone, or whether the attribution is not clear, is ambiguous or is having repercussions. The third aspect of this move is that it also refers to the news actors, that is, it could be people organizations, nations or any other entity referred to in the story. This move also reflects on whether the story is personalized or refers to a certain group of elite, which modifies the event structure of the story.

➤ The where move

The where move refers to the discourse structure and reveals the place or setting of events. It addresses the question of where the events took place, that is, whether the story took place in one location or it moved from one setting to the other and the reasons for that. In addition, the analytic process of this move is referred to as the place structure. The where move is also characterized by the background whereby the story can give an account of a recent or a previous event or a historical event prior to the central action. It is also characterized (the where move) by the aspect of commentary, whereby the comment is based on the evaluation, assessment of events and as well as expectations of how the situation will develop. The follow up character of when refers to whether there is any follow up to the central action of each event, which indicates an ideology behind the story.

➤ Event and discourse structure

The event and discourse structure has four stages and those stages are: the event structure, the discourse structure, cohesion and confusion.

The event structure refers to the chronological order of events in the story and is followed by the assessment based on whether the story was presented with its associates such as actors of the story, the time and the place or setting. In addition to that, the event structure also addresses the notion of whether the story was narrated in installments, step by step or events interspersed with each other.

Discourse structure refers to the final stage of assessing the story's analytic and structural presentation in the form of a diagram or a tree structure. On the other hand, Cohesion refers to the relationship or linkage between sentences and events in the story. This includes aspects such as cause and effect relationship between different events, which are implied by the way they are ordered in the story. In order to agree that a story is cohesive it has to flow smoothly, not to jump about. Confusion on the other hand refers to whether the reader can pass judgment on the story, that is to say what happened or to indicate if there is still uncertainty, ambiguity, confusions or gaps that are possible in the discourse structure. All the above-mentioned moves represent the analytic discourse structure, which is relevant for the analysis of narrative texts.

3.4.3 Greimas' model of narratives

Greimas' (1987) model of narratives comes up with a formal characteristic of narratives at the same time provides an abstract, and a general model of what can be considered to be the basic forms of narratives. This shows his expertise in the fields of semiotics and in narrative theory. Greimas' (1987) model is based on the argument that meaning relies in part of the basic structures that are to be found underneath the variety of their manifestations in texts or in cultural artifacts. Because of this argument, he developed a narrative grammar, which was based on the hypothesis that narrative structures largely account for the meaning of text. He also argues that narrative is at the core or at the center of the organization of meaning, as it defines a set of structural relationships between the actors or the participants and the objects involved in the process of the action. He further argues that narratives cannot be reduced to a property of a particular text type, such as a tale, a story or a report but instead it constitutes a pattern of organization of texts, which can be found in any text concerned with an action.

Greimas' (1987) argument suggests two notions, which are central to his view of narrative structure. The first notion reflects that narratives consist of the subject and objects of action and he refers to them as actants. They are found in a set of relationally and mutually defined positions and roles. The second notion is that a narrative always amounts to transformation of some sort and all those transformations usually inform each other. These two notions lead to the development of Greimas' (1987) narrative schema.

3.4.3.1 The narrative schema

Griemas' (1987) narrative schema provides an inventory of roles of actants as he refers to the subject and the object in a text. These actants form the basis set of relations, as they are of great importance as their roles in a text have to be identified distinctively. He also defines the actants as "...beings or things that participate in processes in any form of whatsoever..." His definition can be linked with that of actors, as he believes that it is neutral as far as the nature or the ontology of participants in the process is concerned. This means that an actant can be a human being, an animal, an object, a thing or even an emotional state. Then actants can also be identified by their roles or their relationship to each other in the context they are operating in. Greimas (1987) also introduces two acting roles that can be identified in the narrative texts, the Sender and the Subject. The role played by the sender and the subject is typically involving the authority and delegation. This means that the sender is the source of action as defined in narrative, this in other words imply that it is what motivates the subject to undertake a course of action, which also reveals that there is a mission which the subject is charged with or a transformation which has to be performed. The subject is perceived to be an actor or an agent of the sender as it acts on behalf of the sender for the benefit of the receiver. A new term is also introduced by Greimas (1987) whereby he refers to the relationship between the subject and the object as the relation of desire, which shows the value of the object in a narrative and that value is called the object of value. Greimas (1987) emphasizes the importance of communication in a narrative and he expresses this importance by reflecting that it extends to the transfer and circulation of objects, which can be knowledge, information, notions or tales between subjects through out the narrative text. Greimas also introduces another concept for narrative texts, as the following discussion will present it.

3.4.3.2 Narrative as a transformation schema

Griemas proposes four basic narrative transformations and he postulates that when these transformations are combined they could account for all narrative constructions as they are considered the building blocks of narratives. These transformations are: manipulation, competence, performance and sanction.

Manipulation refers to the authority described by Greimas (1987) as the transfer of a 'having to do' or persuasion which is referred to as the transfer of a 'willing to do'. In a way

the agency of the subject is constructed, it gets an intention, a direction, and it is where the meaning of the plot begins to arise.

Competence represents the relationship between the subject and his helper as at this stage objects are transferred to be tools, weapons, knowledge, or information that will enable a subject to act. It is for this reason that Griemas (1987) refers to these objects as categories of 'knowing how to do' and 'being able to do'.

Performance refers to the transfer of an object between two or more actants. At this stage, the plot of a narrative is enacted and a new situation is produced.

Sanction is whereby the subject receives an acknowledgement of his or her success or failure. According to Greimas (1987) this stage can be referred to as the interpretative moment as it is where the receiver has to interpret the new state of affairs created by the performance of the subject. This moment is followed by the decision taken about the expectations established in the beginning of the narrative. These four models presented by Greimas contribute towards the creation of a platform for a plot of the story. At the same time, they provide teachers and learners an analytic language to describe the narrative construction of the identities and capabilities of the actors enacting it. Czarniawska (1997) supports this view by expressing that "...actions create not only stage set but also actors, who then try to act in accordance to the stage set and what they perceive as their character..."

3.4.3.2 Socio-linguistics and the narrative analysis

Labov's et al (2003) analysis is characterized by being formal because it is based on accepted social activities, which are based on recurrent patterns from the clause level to the complete simple narrative. It is characterized by formality as it relies upon the basic techniques of linguistic analysis, this means primarily focusing on the characteristics of narrative itself. The other characteristic of Labov's (2003) analysis is that it reflects functionality. This implies that narrative is considered a verbal technique for recapitulating experience and technique of constructing temporal sequence of that experience. Nevertheless, this is not enough because a normal narrative serves an additional personal interest, which is influenced by the social context in which narrative occurs. Therefore, this distinguishes two functions of narratives:

- The referential and

- The evaluative function

This means that their analysis will be focusing not primarily on the clause but also phrases and words, as they are relevant to evaluative function. It is for this reason that Labov refers to Propp's (1958) opinions about narrative structure as Propp was devoted to the formal structure of such large semantic units. Propp has presented two levels of narratives and of these levels is relevant to narrative analysis of written texts is the one that depicts the context where the narrator is interacting with the members of his or her primary stimulating or influencing the narrative. This form of narrative analysis has been applied in English semantics, and that implies that it can be used successfully to analyze any form of narrative for any other language and to be specific for even the African languages. This shows the flexibility of the approach of narrative analysis. Labov et al (2003) reveals the fact that narratives can be in a wide variety, starting from extremely short to relatively long, from highly organized structures to simple serial types, but with a sequence of events to which the narrative refers. The following stages are a basic framework of narrative and can be presented as follows:

- (i) The temporal sequence: it refers to the defining property that proceeds from its referential function, that is, referring to a sequence of events which can be presented in a form which shows them being syntactic embedded, that is recuperating experience in the same order as the original events. It is only independent clauses that are dealt with or referred to the temporal sequence as it does not accommodate subordinate clause such as: "ibhola yaqengqeleka" (the ball rolled.)
"kwaye emva koko bonwabela isidlo" (and after that they enjoyed the meal)
- (ii) Displacement sets: they refer to the formal basis of establishing temporal sequence among the independent clauses of a narrative. This means that each clause can be assigned a symbol, which can be moved from one position to the other without changing or disturbing the original semantic interpretation. For example:
"Bahamba baya kwindawo yekhefu." (They went away to a holiday resort), "Uwele indlela waya kwelinye icala" (She crossed the road to the other side.)
- (iii) Narrative clauses and free clauses: a narrative clause refers to the displacement set, which is locked in a position in the sequence. It maintains the strict temporal sequence, which is the defining characteristic of a narrative. On the other hand, a

free clause refers to the displacement set equal to the entire narrative, which can range freely through the narrative sequence.

(iv)

- (v) The coordinate clauses: refers to the clauses with identical displacement, which may be freely interchanged without any change in the temporal sequence. This means that all free clauses are coordinate clauses as they share the same character. For example:

A."Ndaya kude."(I walked away), b."Ndandisenza nje"

B."Ndandisenza nje"(I was maneuvering), a."Ndaya kude"

3.4.3.3 The five elements of Labov's theoretical framework

Labov (2003) introduces the overall structure of narratives towards the narrative text analysis. This framework consists of the following five elements, which will be used, in chapter 4 as one of the basis of narrative text analysis: orientation section, complication, evaluation, resolution, and coda.

Orientation section: refers to the orientation of listeners or readers to person, place, time and behavioral situation. All these structures are performed by a group of clauses that formally precede the first narrative clause. However, not all narratives have the orientation section and not all orientation sections perform these four roles or functions. This also means that the orientation is a structural feature of a narrative structure.

Complication: refers to the main body of narrative clauses, which usually consist of a series of events, which are also referred to as complication action. These actions without any further functional analysis, usually makes it hard to tell when a narrative is actually over, and when the result is beginning and as well as when it has been given fully.

Evaluation: refers to the fact that a narrative with only the orientation, complication action and the result is not a complete narrative. This means that it has to be evaluated as it makes a narrative to be difficult to follow. For example, one may say that he was in an accident then she would be asked how or what happened? It is when the subject will be more vivid and clear in the narration of the story and that will make the narrative to be more effective. This implies that if the narrative is weak and uninteresting it means that it is unevaluated. Evaluation is also characterized by suspension of the action and the

revelation of attitude of the narrator towards the narrative. The authors' attitude is revealed by the semantic meanings, the use of intensifiers, direct statements and other narrative units.

Resolution: refers to the result of a narrative. It is the stage whereby one can establish a break between the complicating and resolving action by locating the placement of the evaluation. This means that the resolution of the narrative is that portion of the narrative sequence that follows evaluation, which implies that if the evaluation is the last part then the resolution will coincide with it.

Coda: refers to the additional element after the resolution. It is a functional device for returning the verbal perspective to the present moment, for example:

“Bahlala kamnandi ukusukela ngoko.”

(They lived happily as from then.)

3.4.3.4 The narrative analysis : Schegloff's views

Schegloff (2003) explains the reason why people tell stories and he reflects that they tell stories to do something: to complain, to boast, to inform, to alert, to tease, to explain, to excuse, to justify, or even to provide for an inter-actional environment. This is what Goodwin (1989, 1990) as quoted by Schegloff (2003) states about the functions of narratives. He expresses that recipients are exposed not only to the story as discursive unit but also to what the story does. This means that the story is designed and constructed with features that inform from moment to moment the manner of the story to the viewer or recipients. A feedback is expected from the recipients, which influences the increment of telling. This also means that the design and constructional features of stories are shaped well by an orientation to who the recipient is, to how many of they are, and their relationship to the storyteller, and finally to what they are suppose to know. Schoegloff implies that an ordinary storytelling or a narration is a co-construction, an interactional achievement, a joint production, a collaboration, and that also means that any concept can be applied as it will suit well the context of the discussion above.

3.4.3.6 Narrative text and textual analysis

(What is a narrative?)

As part of the research work of analyzing narrative texts, it is imperatively important to give a definition of what a narrative is. Fairclough (2003) refers to the work of Bal (1997) who postulates that there is no difference between a fibula or a story and a narrative text. This implies that they both can be defined in terms of a series of logically and chronologically related events or a material or content that is worked into a narrative text or a story. This form of a narrative can be presented in a form of a conversation, a single story, a radio or television news, a documentary or a film, but the emphasis or importance is on the chronological order or sequencing of events.

Fairclough (2003) suggests an approach to the text analysis and that approach is referred to as the Systematic Functional Linguistics and is associated with Halliday's (1978) work. Fairclough's approach is concerned with the relationship between language and other aspects of social life as well as the approach to the linguistic analysis of texts, which is always oriented to the social character of texts. As text analysis involves narrative genres, a definition of a narrative type is necessary. A narrative type is a genre, which can be in a form of a report but at the same time be factual in its presentation of facts, have a high level of abstraction, reveal networks of social practices. These narrative genres includes conversational narratives, endless stories, stories based on counselors, therapists, or even stories based on press or even from television. The following relations reflect conventions that can be identified in narrative texts and these conventions can be used as tools of analyzing texts:

- **Semantic Relations:** these relations involve the following aspects or features; causal (that is reason, consequences, purposes), conditional, temporal, additive, elaboration, and contrastive concessive. All the above-mentioned conventions are identified between sentences and clauses, which are related and mark the positions they occupy. One example of these markers are prepositions which can be in between phrases or clauses of a sentence as shown in the following example:

“Umntwana uyatya xa elambile.”(A child eats when it is hungry)

(A child eats when it is hungry.)

It is expressed by Martin (1992) as quoted by Fairclough (2003) that “...a narrative is a recount of actual events as in a form of a report or a story telling, but however it can also describe a procedure.” On the other hand, this means that the elaborative,

temporal, and additive relations are still salient except only for the purpose, which is perceived to be prominent.

- **High Level Semantic Relations:** the semantic relation is a globally used relation for text analysis and consists of the **Problem-Solution Relation**. The problem is presented in a form of a desire or a need, which is attributed to potential consumer, and the solution becomes the product. The second relation of the semantic relation is the **Goal-Achievement Relation**, this relation is mostly used in food services such as the making of recipes, and the method followed is for achievement. The third relation of the semantic relation is the **Grammatical Relation**. This relation consists of the grammatical and lexical features of a text, which are found between clauses of sentences. This marker enables the clauses to be either Para tactically related or hypo tactically related or even be embedded. Clauses are believed to be grammatically equal and coordinated; therefore, they are referred to as parataxis. In addition, this can be associated with opposition of words. When clauses become subordinate of the main clause and are joined by a conjunction they are referred to as hypotaxis and this can be associated with the effect of an action. The use of the conjunction reveals the inequality of the clause as the effect becomes the subordinate of the main clause as caused by the action mentioned. Thee embedding refers to the function of one clause as an element of another clause. This means that it can be in a form of a subject, or an object of a sentence.

3.4.3.5 Towards an ethnography of writing

Grabe and Kaplan (1996) have referred to the work of two researchers Basso (1974) and Biber (1988) that explains the ethnography of writing as “ an approach towards an understanding of writing in a spoken language whereby written language is believed to be derived from spoken language.” This approach is an attempt to give a broader view and elaboration about the basic question addressed by Grabe and Kaplan (1996):

“Who writes what to whom, for what purpose, why, when, where and when?”

In order to address a question each parameter will be taken individually, be explained, analyzed, and be discussed in a detailed manner.

(i) The Who Parameter

The **Who** parameter refers to the type of writer involved in the process of writing. This means that whether the writer or the who is a beginning writer, a mature experienced writer in a variety of writing, or a young inexperienced writer in a narrow range of writing. The who parameter also refers to whether the author is a student that expects to be academically evaluated or a journalist writing to earn a salary. All these possibilities lead to a complex matrix, which needs to be analyzed. It is important to know the characteristics of the writer not only his personality in order to know the nature of writing she or he engages in and the studies attained by the writer. Despite the characteristics of the writer, which has to be treated with importance, but the writer's personality, cannot be separated from his or her writing style. A young inexperienced L2 writer will differ in writing from an experienced L1 writer. The characteristics of a writer have nothing to do with the audience, reader or context of the writing but depend on the efficiency and capability of the writer. However, readers are considered the judges of a good or a bad written text.

(ii) The Writes Parameter

Despite the fact that the term **Writes** refers to the act or the process of writing but in this context, it is used to examine the linguistic nature of written texts. In order to master the writing situation or the writes a theory of text construction has to be used. This theory has to explore or show the linguistic resources, features, coherence in a text, and as well as the purpose for writing. A text by itself is an independent component of writing, which means that the following linguistic features have to be identified: structures, lexical choices and functional roles in a text. Texts also reveal the inappropriate or appropriate of formal conventions such as opening statements, external reference, stages in the sequencing of information and the rhetorical arrangement of information by following the information pattern such as the given-new information, topic-comment and theme-rheme arrangement. The theory of text construction equip the writers with skills to follow a framework of linguistic tools and choices of making the information flow, coherence and interpretations about the audience, the writer's purpose, the writing context and genre required. This theory also reflects the notion that there is primarily no difference between the writer's purpose and the textual purpose.

(iii) The What Parameter

The **What** parameter refers to what is written, which means that it is about the type of content of the genre and register. The following three aspects suggest what has to be written or what the author writes based on general background information. In order to determine the what parameter, a genre theory of world knowledge has to be taken into account. The content can be viewed as a background knowledge, which suggests that specific sets of knowledge stored as integrated units can be easily retrieved and understood. The schema theory provides a framework for knowledge of appropriate register and or discourse in different contexts and for different purposes. This enables learners to write freely and more clearly because they are familiar with the information of writing. The what parameter is based on cultural contexts, which means that the message or theme carried by the content is about social activities. This kind of knowledge can cause confusion, as other readers would not be familiar with the background as they might be from different cultural background. In this case, common sense is recommended despite the fact that text construction can be critical when looking on cultural diversity, inequalities based on gender, social grouping, and generation gap.

The what parameter also represents a genre with formal properties, clear purpose and a complete structure. As the what parameter can be presented in terms of both written and oral language, it can also be presented in broader generic terms such as expository, narratives and as well as in discourse types such as fictions, novels, course syllabi, progress reports or even survey articles. Genre has been recognized as an independent and integral factor of writing situations. This means that a narrative genre has its own features as opposed to expository genres or even a letter. A register is different from a genre because it is determined by the topic of the writing, the medium and the interpersonal tenor. This parameter is considered to be carrying a huge influence in writing. Register describes the topic as guiding the writer in choosing and in selecting a genre, which has to be used. This shows that a register carries content and the subject matter as the what parameter does.

(iv) The to Whom Parameter

The **to Whom** parameter refers to the development of a theory of the audience parameter which plays an important role in the construction of a text, interpretation of meaning and

textual generation. As this parameter refers to audience, the following questions can be raised:

- a. Who is the intended reader?
- b. Is the reader in abstraction?
- c. Is the reader's response equivalent to the response expected by the writer?
- d. Is the reader known or unknown and how close or distant is the reader to the writer?
- e. Does the writer share any common knowledge or background with the reader?

In addressing these questions, it is evident that the intended audience or the reader influences the content of the text. This influence of the writer's writing by the audience is referred to as the parameter of audience influence. The parameter of audience influence consists of five other parameters that play an important role in textual variation:

- The first parameter is the number of persons expected to read the text, which in turn will influence the text structure.
- The second parameter is whether the reader is known or unknown. If the reader is known, the text interaction will differ from that of an unknown reader. The degree of closeness to the reader plays an important role.
- The third parameter is the notion of a status, that is, whether the intended reader has a higher, equal or lower status than the writer.
- The fourth parameter is the extent of shared background knowledge; this implies that the reader and the writer in order to be familiar with the writing instruction they have to share the same events or background.
- The fifth parameter is the extent to which the reader and the writer share specific topic knowledge, which will influence the text writing.

(v) The for What Purpose Parameter

The **for What purpose** parameter is an attempt to communicate with the reader. Apart from personal notes or diary, which are intended for the writer, some other writings are intended audience or even the notes and diaries can be intended for audience. The writer's purpose is to convey specific information or content to the readers. Both the reader and the writer will understand and interpret the purpose from certain aspects of linguistic, psychological, or socio-linguistic principles. In addition, these principles are:

- Gricean maxims: which involves the need for a text to be factually correct, informative and to be systematically interpretable.
- Speech acts: which refers to the speech acts used by the writer and the degree to which they are interpreted and understood.
- Conventions for conveying status, power, situation, intent, and attitude.
- Predictability of cognitive structures, which anticipate and implicate structures, which anticipate larger patterns of organization such as scripts, goals, aims of discourse, and persuasion.

All these principles are part of the writer's purpose and the reader's ability to analyze or to detect the purpose of writing. The writer's purpose for the application of the Gricean maxim is to convey the purpose beyond the one conveyed by the genre form. A recommendation letter for example, conveys the purpose of the writer and additional information about the person recommended. Even with specific speech acts, verbs may indicate that the purpose of writing can be addressed in two levels:

- The general level
- The specific level

Both these levels refer to the purpose of the writer that is carried by the written genre. The purpose can be reflecting an apology, an order, an explanation of a certain aspect or clarity of specific issues.

(vi) The Why Parameter

The **Why** parameter refers to the intentions or motives that may or may not be revealed by the functional purpose. It also reveals the reasons why the writer does not communicate fully or why the readers sometimes do not see or find the purpose of the writer. The purpose of the writing parameter is independent of genre or the parameter in such a way that many purposes may not be clear. In addition, the reasons for that may be because a reader has to read a genre but the purpose of the genre may be related to communicative intention. The third level of the writer's intention is the underlying intention or motive. The underlying intention refers to the way in which the writer is able to manipulate the reader to attend to content. This can be done through suspense, which can be used by the writer in the content of the text. The other reason for the writer's purpose is the extent to which a writer wants the reader to recognize the hidden message, in that way the functional purpose of the text is fulfilled. The second situation is a complex content, which takes

precedence over reader friendliness. The other instance is when the writer writes with the intention of reaching a certain class of people and that makes the purpose less accessible to other readers. Steiner addresses this inaccessibility in terms of four levels of difficulty, and these levels are:

- The contingent difficulty, which arises from technical references,
- The modal difficulty, which arises from (in) accessible human conditions.
- The tactical difficulty, which is the purpose of an author to be understood only up to a set standard.
- The ontological difficulty arises from constraints imposed by language itself.

3.4.3.8 The taxonomy or classification of writing

The classification of writing is not a new way of organizing information but an additional way or a simple model beyond the ethnography of writing. The taxonomy organizes information in such a way that it is readily accessible and useful. The following two theoretical bases are reflected by the classification of writing; the general approach towards communicative competence in a language developed by Canale (1980) as referred by Grabe and Kaplan (1996). The second theoretical base is the ethnography of writing framework, which is already discussed. The taxonomy of writing was developed in order to address the question about the sort of writing situations that exist for writers or readers in terms of setting, tasks, texts, and topics. All these situations are reflected by the writer's goals, intentions and attributions to failures and successes, and as well as emotional states. In order for writing to be successful specific linguistic skills, discourse type and socio-linguistic skills such as audience are required.

The taxonomy has been presented in such a way that it reflects and structures writing situations, skills, knowledge and processes used by the writer. This classification as it has been stated before is not the ultimate framework, but it is for this reason that it has provisions for other developments. This implies that the term taxonomy refers to classification of writing, for example, writing can be classified according to academic writing such as; personal experience, imaginary narratives, personal recounts, topics based on family, religious, or national aspects as in terms of world knowledge, economic, political, or cultural events. Writing can also be classified according to linguistic knowledge. For example:

- Knowledge of the written code as the code of narrating a story or a text

- Knowledge of phonology and morphology
- Vocabulary, through spelling evaluation, narratives, expository essays on the mother tongue.
- Syntactic or structural knowledge which includes sentence construction, conceptual meanings and figurative language,

3.4.3.9 The communicative approach to writing

The communicative approach of writing has been developed because the two approaches of writing, the taxonomy and ethnography have been integrated or have not been able to integrate certain factors of writing. Writing in many contexts is used for communicating with readers. Even when one writes a diary or notes for him but there is a will for communication. As a result language used on that personal diary is for communication, which shows that writing serves as communicative goal. It is for this reason that a communicative approach or a communicative competence was developed to provide models of writing.

3.5 SUMMARY

The aspects addressed in this discussion reflect all the models that have an important contribution towards the narrative analysis of generic texts. These approaches have a special role in the development of the learner's cognitive mind and in the acquisition of learning skills. Some of these models include the socio-cognitive model of writing, which was developed by Flower et al (1979) as Grabe and Kaplan (1996) have referred in their discussion. This model focuses on the contextual influences in writing and less on the textual factors. A model of discourse was developed and its focus is on the textual and social factors. A social semiotics model was also proposed and it focused on the need for integration of social, cognitive and textual components. Grabe and Kaplan also refer to the work of Canale (1980) who proposed that communicative competence should be defined in terms of grammatical, socio-linguistic, discourse and strategic competence. All these aspects will develop learner's linguistic skills.

CHAPTER 4 : THE ANALYSIS OF XHOSA NARRATIVE TEXTS FROM THE XHOSA BONA MAGAZINE

4.1 INTRODUCTION

The objective of this analysis to address the questions of:

- What is writing?
- What it means to be able to write?

Grabe and Kaplan's (1996) parameters of the ethnography of writing will be addressing these questions. The six parameters of the ethnography of writing will be explored and be analysed with the exemplification from the Xhosa Bona magazine texts. These parameters are:

- The who parameter
- The writes parameter
- The what parameter
- The to whom parameter
- The for what purpose parameter
- The why parameter
- When and where parameter
- The how parameter

Under the writes parameter Labov's overall structure of narratives will be examined and the analysis of text in Xhosa will reflect these five components:

- The orientation section
- The complication
- The evaluation
- The resolution and
- The coda

An explanation will be given in the following discussion for all the parameters of the ethnography and as well as the components of Labov's framework.

4.2 THE WHO PARAMETER

The **WHO** parameter examines various aspects based on the type of writer involved in the process of writing. In the article titled “**UMLONJIKAZI WODUMO**” (The famous female singer) the writer involved is a journalist, Force Kashane. This means that as Grabe and Kaplan (1996) states that he is the kind of writer who is experienced, mature in a wide range of writing as he is writing for all the South Africans about issues based on matters such as music, politics, economy and as well as historical issues.

As opposed to a writer who writes in a narrow range of writing, who is inexperienced, young and unskilled or to a writer who only writes to fulfil academic requirements, Khashane writes in order to achieve learner ship, credits from his employer and also to get a reward in a from of a salary or even a promotion.

Various qualities of a writer are reflected in his writing of a text. These qualities include his persuasiveness, the character of exposing issues, his efficiency, his factuality, his capability, his personality, his interests, cultural values, background, creativity and as well as the attitude towards the issue and the audience or the readers of the text his is writing.

The writer’s journalistic skills and creativity are identified by the used of illustrations, captions, headings, sarcastic language, exaggeration and as well as the direct quotations of the dialogue or utterances involved in the article. The writer’s creativity is represented by the elements to reveal his body language and gestures he would use if he were speaking not interacting through writing.

The next discussion reflects the definition and the analysis of the writers, the what, the to whom, the for what purpose, the why, the where and when, the how parameters and the Labov’ s theoretical framework of text analysis.

4.3 THE NARRATIVE STRUCTURE OF A TEXT

4.3.1 Properties of the writes parameter

The **WRITES** parameter will examine the process or the act of writing as that enhances the structuring of texts and writing development. The writes parameter is also referred to

as “sorting the terminology”. This term also means the information structuring according to Grabe and Kaplan (1996:49), as they also postulates that the process of writing involves the author’s skills of creating relationship between sentences and paragraphs in a text. The writer’s skills of writing encompass various language conventions and linguistic features such as; the opening statements, external references, stages of information sequencing and the functional purpose of the writing process of the writer.

4.3.1.1 Functional sentence perspective: information structure

The significant point of the functional sentences perspective is to examine the language use. The main concern is to the questions of what language does and how people use the language in various ways to achieve various purposes. Grabe and Kaplan (1996) refer to the work of Van Kopper (1986:72-3) in order to examine the relationships between the structure and the meaning of a text, the extra linguistic situation the text exists in and for, the communicative function the text has and the writer’s assumptions about the state of his reader’s motivation, knowledge, and consciousness.

To examine all these questions and components the following notions of the information structuring will be addressed:

- Topic sentence structure
- Topic continuity
- Topic structure analysis
- Topic comment analysis
- Given-new relations
- Theme-rheme relations and
- Focus-presupposition

TOPIC SENTENCE STRUCTURE

The topic sentence structure is concerned with the examination of a written text and discourse simplification and is based on the work of Louttamatti (1987) as Grabe and Kaplan (1996) has referred. The relations between the topic discourse, the topic subject of a sentence, the syntactic subject, and the initial sentence element are examined. Various possible patterns in the written texts are explored through isolating the topic subject of a

sentence and then followed by the examination of the patterns of progression, which the topic subjects form in a text.

The topic sentence structure provides a number of information structuring developments which in turn provides specific teaching suggestions for students who appear to be writing texts with deviation, less readable, and less topical organization.

TOPIC CONTINUITY

Grabe and Kaplan (1996) refer to the work of Givon (1983, 1985) in their examination of the topic continuity. The topic refers to the noun phrases (NPs), which are continuously mentioned or restated in the ongoing discourse. This means that a noun phrase becomes a topic because of its continuous mention in the given-new chaining of discourse, but this requires specific prior mention in order to count something as a topic under analysis. In order for a noun phrase (NP) to become a topic depends on the following measures:

- How far back in the text the last previous mention occurs,
- The number of potential competing noun phrase (NP) referents in the immediate discourse; and
- The strength of its persistence in the oncoming discourse

TOPIC STRUCTURE ANALYSIS

The topic structure analysis is concerned with the study of differences in high- and low-quality writing and differences in revision strategies. This study is conducted by looking for topical and sequential chaining patterns in written texts, that is, the progression of the topic in the written texts, which helps the learners to be able to write freely, to identify the information structuring patterns when analysing a text. The topic structure analysis reflects the analysis of the main topics, sub-topics and the coherence of the information in that particular written text.

TOPIC COMMENT ANALYSIS

The topic comment analysis focuses on what the sentence is about or the theme of the sentence. The topic refers to the heading of the text, that is, what does the heading or the topic addresses. For example; **“UMLONJIKAZI WODUMO” (THE FAMOUS FEMALE SINGER)** is the topic of the article and the subject of this sentence is **“UMLONJIKAZI” (THE FEMALE SINGER)**. The topic is then followed by the comment, which forms the analytic part or the clause that defines the topic, **“WODUMO”(THE FAMOUS)**. This means that the comment is required to give the more detailed interpretation, intuition, and explanation about the noun phrase (NP), which is the topic.

GIVEN NEW INFORMATION

The given information is the information already known or background information, which can be in a form of a topic or headline or may appear in the introductory part of a text in the case of as written texts. For example, **“Umlonjikazi wodumo”**. This example is an illustration of a picture with Brenda who is a singer and is well known, which reflects already known information or given information. Then the new information refers to the unused or complete brand new information, which is readily recognized by the reader when introduced. Grabe and Kaplan (1996) refer to the use of the new information as comprising of inferable (which refer to the information that can be presented in prior discourse) and containing inferable (which refer to the entities which are recoverable as part of a collective reference). Grabe and Kaplan also postulates that, “the organization or given information before new information makes texts more readable and memorable.” It is on the reader perspective to determine whether the information is new or known.

THEME- RHEME RELATIONS

The theme refers to the first mentioned phrase in a clause, which forms the point of departure of the writer. It (theme) has relation with the subject of the sentence. Grebe and Kaplan (1996) quotes the work of Holliday (1985, 1994) who defines the theme-rheme structure in texts as independent concepts whereby the theme represent the point of departure in a structure, in contrast, the rheme represents the move away from the speakers' starting point. For example, **“Umlonjikazi wodumo”** (the famous singer) is the

theme of the article, which is followed by the rheme whereby the writer is moving away from the point of departure. For example, “**Mhle, unesiphiwo, unobubele, kodwa unemfeketho yaye uyakuthanda nokufuna abantu beve ngaye.** Theme-rheme is focusing on writer’s response as opposed to the given-new information, which is based on the audiences’ perspective.

FOCUS PRESUPPOSITION RELATIONS

The focus presupposition relation refers to the highlighted or focused information. This can also be referred to new information, which can be contrasted in an unexpected way, a background, and presupposed or assumed information. The focus relation can be associated or be synonymous with the new information whilst the presupposed can be associated or be synonymous with the given information.

4.3.2. Properties / elements of the text structure

The following structure components will be examined as they form part of the textuality and the structuralism of a text:

4.3.2.1. Text cohesion

4.3.2.2. Text coherence and

4.3.2.3. The lexicon

4.3.2.1. Text cohesion

Text cohesion is a means, which is used to signal relationships that exist between sentences or clausal units in a text. Grabe and Kaplan (1996: 56) refer to the work of Halliday and Hassen (1976, 1989) who presents cohesion as “focusing on comprehensive examination of systematic device used to connect the surface of texts.” Cohesion can be identified by the use of the following devices: reference, substitution, ellipsis, conjunction and the lexical relationships of repetition, inclusion, synonymy and collocation. There is also the lexical cohesion, which can be identified by the use of lexical collocation relation’s demonstrative and comparative reference.

4.3.2.2. Text coherence

The focus in the text coherence will be addressing the notion of how readers interpret a text as coherent and how writers interpret control language structure to convey a sense of coherence and as well as the relation of the writer to the text. The coherent text is constructed by the reader's interpretative system by making a number of bridging inferences, which are linguistic in nature. This means that the main concern of the reader is the identification of clear linguistic links between sentences in order to prove that the text is coherent or not. This identification can be conducted by the investigating the following elements, which reflect that the reader interpretation and description of a coherent text shows a series of connected events and interprets the linguistic cues under that assumption: relevance (seeking relevance in texts by comparing the text to other information), mental model of comprehension, subordination (i.e. cause, condition, comparison, specification), co-ordination (addition, restatement), and the theme or the intent or purpose of the author.

4.3.2.3. The lexicon

The lexicon is also referred to as the "mental word list" because it provides lexical entries used in text construction. It also provides the basic meaning (that is, the semantic sense) and inference signals which reflect the syntactic components such as prepositions, articles, existential, 'there', and the ideational content of the text. The lexicon is also characterized by the choice of verbs, such as: mental verbs, verbs of perception, psychological verbs infinitives, verbs of notion, verbs of manner, location, time, and evaluation and so forth. Lexical components that play an important role in conveying the exact meaning and attitude through its diction explores units such as pronouns, demonstratives, ellipsis markers such 'does too' and substitution markers such as 'the other one.'

4.3.3. The cognitive move structure

The cognitive move structure reflects the writer's communicative goals or purpose and intend for his writing. This means that the structure of his text will be influenced by the moves reflected by the content and theme addresses by the write-in that particular text, for example, in the article titled "**Umlonjikazi wodumol!**" (The famous singer) there are a

number of moves expressed by the writer, such as the negative perception of time according to Brenda that can arrive anytime in an appointment or the appointment is not about when you arrive ‘**UBrenda ufike emva kwexesha.....kodwa akukhongxaki kuba xa unguBrenda ukufika ngexesha kwidinga lakho akubalulekanga**’ (Brenda arrived late.... but there is no problem because if you are Brenda arriving in time in an appointment is not important). This example shows a move of ignorance and lack of professionalism. Various moves will be addressed in the course of the analysis of articles.

4.3.4. Labov's overall structure of narrative texts

The following five components or elements of Labov's framework of text analysis will be examined:

- 4.3.4.1. The orientation section
- 4.3.4.2. Complication
- 4.3.4.3. Evaluation
- 4.3.4.4. Resolution and
- 4.3.4.5. Coda

4.3.4.1. The orientation section

The orientation section serves as a means of orientating the listeners or readers in respect to the person, the place, time and behavioral situation. These aspects, that is, the main character, the setting and the content of the text will be examined in the text analysis of the Bona article in Xhosa. The orientation section is parallel to the introduction of a text and has a structural feature of a narrative text. The situation's whereby the narrator or the writer is explicitly reluctant to identify the character and the place or setting in text will be investigated in various Xhosa articles in the discussion.

4.3.4.2. Complication

The complication focuses on the series and long string of events that may consist of several cycles of simple narrative with many complications sections. The string of events ‘complication’ is terminated by the result, which means that the reflection of the functional analysis, which enables one to tell when the narrative is actually over, will be examined or identified. Complication is parallel to the coherent of a text and the unfolding of events to

reach the climax. The climax will be followed by the 'result or the problem-solving.' The complication will also examine the reason why the narratives are told or written, and the stimulus outside and inside the writer's personal interest. This means that the complication in other words is all about the response on the question 'what happened?' and also about the author's self-aggrandizement which reflects his or her position in the text as Grabe and Kaplan (1996) state.

4.3.4.3. Evaluation

Evaluation addresses the question of why a story is worth telling. As well as what follows then after the story is told, that, "so what"? The "so what" question addresses the notion of whether the narrative can be evaluated. This means that a text can be complete, carry the referential function perfectly but yet be difficult to understand, lack significance, difficult to follow and also lacks the point. This kind of text described as lacking these feature is considered to be lacking evaluation "unevaluated or and can be identified from evaluated narratives.

Examples of such unevaluated narratives are personal experience narratives. The function of evaluation section of delineating the structure of a narrative through the emphasis on the break between complication and the result will be examined in the process of text analysis. At times or at certain instances the evaluation can lead to conclusion but it can also be fused with the result of complication.

The evaluation also performs the role suspense or the role of disrupting the coherence of a text by giving an evaluation of an action in the midst of the story.

The attitude of the writer towards the narrative is revealed or can be assessed through the evaluation. The following narrative units must be identified in a text in order to be evaluated, the text must be:

- Semantically defined evaluation, for example, the use of direct speech: I said to myself, this is it (**ndatsho/ndazixelela ukuba, le yeyokugqibela**).
- Use of lexical intensifiers, for example: I ruffled that (ndayidlakathisa leyo).
- Formally defined, that is, the use of repetition and suspension of the action.

- Culturally defined, that is, the use of symbolic action and the judgment of a third person

4.3.4.4. Resolution

The resolution addresses the question of “how did it all end”? The main focus is whether the story ends with the evaluation, that, does the resolution coincides with the evaluation in the case or in the situation where the evaluation is at the end.

4.3.4.5. Coda

The coda is an additional element, which function as a wrap up, or summary beyond the resolution. It has an element of returning the verbal perspective to the present moment. For example, “**Baphila ubomi obumnandi kwakhona**” (They lived a happy life again). This example shows a deixis device used in coda to imply a linguistic category of referential instead of naming clearly and explicitly the event before “living happily ever after”, that who they refers to end what the “after” referring to.

The element of following n actor to the present will be examined in the analysis. That is, whereby the story travels another mile of knowing that the actor is doing now. For example, “**Ngoku ulimele unaphakade**” (now she is crippled for life), or “**Akusayi kubakho ngxaki ngoku**” (there will be no problems again).

4.4 THE WHAT PARAMETER

The what parameter refers to the type of content and the type of message conveyed by the text. There are three basic as elements of the what parameter that will be examined in the analysis of the Xhosa texts. These elements are:

- the content
- the type of genre and
- the type of register

The above-mentioned elements will be investigated by the addressing questions such as:

- What are the types of writing the writer typically engages in creating?

- What sorts of background (general background information) does the writer need?
- To what extent is knowledge of specialized registers necessary for writing?
- How can we define the theory of genre?

The content

The content addresses the question of whether the writer does provide the background knowledge about the text. It also addresses the notion of whether the writer is freely independent, whether he is writing about an issue, which is familiar about it and has a background or cultural knowledge and shared values about the issue. This means that the content can be culturally derived.

The content also investigates whether there are differences that exist across generations, across gender or even across social grouping.

The type of genre

The main point of analysis with the type of genre will be the examination and the identification of the formal properties of text construction such as the type of genre which can be a narrative, the writer's purpose or intention and complete structure of a narrative which has to convey a significant message.

The type of register

The type of register will be investigating the formality of the register by exploring the presentation of the topic of writing, the medium of writing or code, and the interpersonal tenor, which reflects the use of language to expose what is going on, or the activities in which language plays part.

4.5. TO WHOM PARAMETER

The focus of the **to whom** parameter is on the development of the theory of audience or the audience parameter. The main point of concern is how the receptors or readers create or construct, develop or generate and interpret a text? The five audience parameters will

be examined to address the above concern and these factors or parameters are as follows:

- The first factor to be examined is the number of people expected to read the text. The number turns to influence the text structure.
- The second factor is whether the reader is known or unknown and this revealed by the text interaction.
- The third factor to be evaluated is the status of the audience and the writer, that is, whether they share the same status or not.
- The fourth factor is the shared background knowledge; the aspect of familiarity of the information to both parties, which enhances the writer to be less explicit, reveals this content.
- The fifth factor is the extent to which the reader and the writer share specific topic knowledge, which turn to influence the text structure.

4.6. THE FOR WHAT PURPOSE PARAMETER

The **for what** parameter is based on the question that: 'What is the intention of the writer or what is the message the writer is trying to communicate or to convey in the text?' This means that the for what purpose parameter reveal the stimulus that prompted the writer to write whether he wants to convey an important information, to warn about something, or to introduce something new to the readers. In other words there could be more than one intention of the writer in a text.

In order to fulfill or to accomplish the writers purpose the following principles have to be considered by the writer:

- **The Gricean maxims**

The Gricean maxims require the text to be factually correct, to be informative and to be systematically interpretable.

- **Speech acts**

Speech acts requires the use of figurative and linguistic acts by the writer which must be at a degree that is an accessible, interpreted and understood by the reader or the intended audience. For example, the use of verbs that carries a clear

meaning “**Ukufika ngexesha**” (arriving in time). This verb does not specify the exact time such as 9 o’ clock in the morning but it is used in such a way that the reader of the Bona article “**Umlonjikazi wodumo**” (the famous singer) understand the meaning that it means to be on time.

- **Conventions**

These conventions refer to the use of language by the writer to convey the status, power, situation intent and attitude.

- **Predictability of cognitive structures**

The predictability of cognitive structures anticipates and implicates larger patterns of organization such as scripts, goals, aims of discourse and persuasion. In other words, the writer has to predict audience response towards his purpose in the text.

4.7. THE WHY PARAMETER

In terms of why parameter the main point of discussion is the underlying motive or the intention behind the writing of the text. The difference with the for what purpose parameter is that it (the for what purpose) does not state the purpose of writing through conveying the message or the warning and even the information in writing. But with the why parameter the writer’s intentions cannot be revealed in most cases. For example, in the article titled “**Umlonjikazi wodumo!**” (The famous female singer) the journalist does not reveal his communicative intentions behind the writing of the text.

Another important aspect with the why parameter is that the writer has to be able to manipulate and influence the readers to attend or to respond to the content. This can be achieved by the use of suspense in the content, which forces the reader to read further and to urge to identify the writer’s intention.

Then the last but not least aspect about the why parameter is the recognition of the Steiner’s four levels of difficulty which the writer has to put into consideration in his act of writing. These levels are:

- The contingent difficulty, which arises from the technical references.
- The modal difficulty, which arises from the (in) accessible human conditions.

- The tactical difficulty, which is the purpose of an author to be, understood only up to a clear level.
- The last one is the Ontological difficulty, which arises from constraints imposed by language itself.

4.8 THE WHEN AND WHERE PARAMETERS

The when and the where parameters is produced in the context of the text that reflects the here and new phenomenon. This implies that the content of the text has to be a true reflection of the contemporary situation of that particular context of writing. For example, if the text is about a famous singer “**Umlonjikazi wodumo**”, the reader of the place where the text was written must know that singer.

In addition to the here and now process, it is also important to know the time and place of the article for the benefit of the reader in the analysis of the text, although that can be of lesser importance to the writer and has less relation to the linguistic ethnography of writing. Grabe and Kaplan (1996) also state that to know when a certain research article was written will enable the reader to interpret the importance and relevance of the claims that are made. Grabe and Kaplan's (1996) argument explains and implies that if a text is written in South Africa during or after the apartheid regime, it will be easy for the reader to relate the events because of the time (when) and the place (where).

4.9. THE HOW PARAMETER

The how parameter is also referred to as the theory of writing process because its focus is on the methods and process used by the writer to produce a text. The how parameter lacks the significance as compared to other parameters because it (the how parameter) is not closely related to the linguistic ethnography of writing Grabe and Kaplan (1996) argues that the how parameter is based on the online writing production which is one thing or similar to the theory of writing.

There is limited research on the how parameter as it seems to be less significant to know the ways and means the writer employs in generating his text. This means that, whether the writer is using a pen, a typewriter, a computer, a paper and or other form of writing is of

less importance, but what is of interest is the product of the whole process, that is, the text and its content.

Grabe and Kaplan (1996) address the how parameter by presenting the following questions:

- To what extent can research inform us about important issues in the writing process?
- How useful are models of writing process?
- Does the writing process vary from culture to culture?
- Is there more than one writing process, and if there is many processing models what implication does this variability hold for writing theory?

The how parameter is of great importance despite the lack of its relation to the ethnography of writing. This is because without employing the writing instrument or processes there will be no texts to be analyzed no parameters to be applied to those texts and that will mean a less information for the readers.

4.10. ANALYSIS OF ARTICLE 1: UMLONJIKAZI WODUMO (The famous female singer)

4.10.1. The who parameter (for all four articles)

All the details in 4.2. about the parameter will be dealt with and be discussed in the analysis of the Xhosa Bona articles.

The first aspect that is discussed is the type of writer engaged in the writing of a text is evident in the Bona article titled **“Umlonjikazi wodumo!”** (The famous female singer). Force Kashane is a journalist, a mature, skilled and experienced writer in a wide range of writing. He is a South African journalist who is writing for the South Africans on issues that are known and based on social activities such as historical, political, economic issues and so forth.

In the case of the **“Umlonjikazi wodumo!”** (The famous female singer) he (the journalist) is writing about a well-known celebrity in the music industry that is Brenda Fassie. His style of writing reflects various qualities of a writer such as the pervasiveness. For example, **“Ufike kwabonakala ukuba akakho ofana naye”** (She arrived and it was clear

that there is no one like her). This example gives the reader no other option but to accept the description of who Brenda is as according to the journalist.

The journalist also pervades the readers to accept the definition he gives about a diva and who Brenda is by defining her as **“UBrenda ngumntu ofana nabanye odwa onomahluko. Uyimvumi ephambanisa abantu ngomculo wayo”** (Brenda is a person like other people with a difference. She is a singer that makes people go mad because of her music)

The journalist style of writing also reflects the following qualities:

- The intention to educate.

For example, Force Khashane educates and corrects the misunderstanding the readers have about Brenda, he also putting the record straight to those journalists that turn to expose the negative side of Brenda instead of chasing the real story. In this way the journalist is providing information and a mental image of Brenda at the same time appreciating Brenda as a diva or a famous singer. He expresses his intention of educating by saying **“Amaxesha amaninzi uBrenda ubelixhoba leentatheli ezonqena ukuza nabali lokwenyani ngaye... Xa ekhuphe icwecwe elitsha ubabona begxalathelana belithenga okwamagwiny’ashushu.”** (Most of the times Brenda was a victim of journalist who are lazy to chase after the real story... When she releases an album they all rush to buy it as if they are rushing after hot kokkies.” With this information and figurative language the writer is implanting a positive attitude, an understanding and a meaningful expression about Brenda’s accomplishments.

- The writer’s creativity, objectivity, expositoryness, capability, factuality and efficiency.

The language used by the journalist shows some creativeness as one of the skills of a good writer. These creative skills provide a mental image of the whole content of the text. For example, he describes Brenda’s arrival for the interview in such a way that even if you were not there but as a reader you feel the presence of Brenda, **“...eli nenekazi lithi lifika kuvalekale. Ukufika kwalo kufana nokukhanya kwelanga. Kufana nesiqholo esinuka kamnandi..”** (...this lady when she arrives everyone feels her presence. Her arrival is like the arrival of a shining sun, like a perfume with a nice scent).

The writer also explores a character of being objective in the sense that he is one of the journalists but he has courage of criticizing his fellow colleagues. This is reflected by the fact that he acknowledges that. This is reflected by the fact that he acknowledges that **“Amaxhesh’ amaninzi uBrenda ube lixhoba leentatheli ezonqena ukuza namabali okwenyani ngaye”** (Most of the times Brenda has been a victim of the journalists who are lazy to write about real story). This example also reflects that the writer’s personality does not affect his writing skills.

The writer is factual, capable and efficient in his writing of the text. This is reflected by the way he organizes the structure of the text. The facts are arranged in a chronological sequence and the content reflects the unfolding of events in an orderly form. For example, he introduces his work by introducing who Brenda is and how Brenda understands the meaning of an appointment, **“UBrenda ufike emva kwexesha.....kodwa akukho ngxaki kuba xa unguBrenda ukufika ngexesha kwidinga lakho akubalulekanga”** (Brenda arrived late... but there is no problem because if you are Brenda arriving in time in an appointment is not important). The arrival of Brenda is followed by many events, which are arranged to depict the whole interviewing process.

The last but not least character is that the writer turns to expose some Brenda’s incapability’s and weaknesses in a form of direct interaction between Brenda and Chicco Twala. Chicco reveals Brenda’s lack of responsibility, lack of commitment, bad behavior and being extravagant, **“Samfekethisa ukhala atsho u’Chicco obefudula engumphathi kaBrenda, unenkitho...uBrenda akazimisela njengaxa sasishicilela...zininzi iziphazamiso ebomini lakhe.”** (We spoiled her, Chicco complains, Chicco was Brenda’s manager, she is extravagant...Brenda is not committed as she was at the time when we were recording...there are many disturbances in her life)

All these qualities and characteristics reflect the professionalism of the journalist who is engaged in the writing of the Bona magazine texts that will be analyzed in this discussion.

4.10.2. The functional sentence perspective: information structure

4.10.2.1. Properties of the writers parameter

Topic sentence structure

The topic sentence of the Bona article for analysis is **“Umlonjikazi wodumo”** (The famous female singer) and it plays a role of isolating the pattern of progression, which the topic subject forms in a text. This implies that the **“Umlonjikazi wodumo”** (The famous female singer) is the heading of the text, which carries the theme of what the content will be discussing. This means that the topic sentence leads to the progression of the whole text structure. And a text to be complete it has to have a topic sentence structure or the topic subject of a sentence.

The topic structure provides information-structuring development, which is presented in bold in the text immediately after **“Umlonjikazi wodumo”** (The famous female singer); the information has a connection to the subject of the topic as it refers to the **“Umlonjikazi wodumo”** (The famous female singer) **“Mhle, unesiphiwo, unobubele kodwa unemfeketho....”** (She is beautiful, talented, generous but spoilt.)... This implies that if the writer has deviated from the sentence structure, the text would be likely less readable and be less organized.

Topic continuity

As the topic refers to the noun phrase (NP) which is continuously mentioned or restated in the ongoing discourse this means that **“Umlonjikazi wodumo”** (The famous female singer) or the subject name “uBrenda Fassie” or the use of the pronoun **“yena”** (she) or the use of the subject concord **“u”** (she/her) refers and restate the noun phrase which is the topic of the text. This is identified in this text about Brenda Fassie whose name is continuously mentioned even two times in one paragraph as it is shown in paragraph one:

“UBrenda ufike emva kwexesha... kodwa akukho ngxaki kuba xa unguBrenda ukufika ngexesha kwidinga lakho akubalulekanga” (Brenda arrived late... but there is no problem because if you are Brenda arriving in time in an appointment is not important).

The use of the (NP) is continuous as it is shown in the following exemplification:

“Uyimvumi ephambanisa abantu...xa ekhupha icwecwe elitsha ubabona begxalathelana...Le yingcangciso endiyibone imfanele” (She is singer that makes people go mad when she releases a new album people rush to get it... This explanation I see it as the relevant one for her.

The use of these noun phrases and pronoun plays a role of emphasizing the importance of the famous musician as a topic in discussion and the main character in this article. These examples also restate what has been mentioned prior. The above exemplification also reflects that the text on **“Umlonjikazi wodumo”** (The famous female singer) does meet the requirement measure of the topic continuity.

Topic structure analysis

The topic structure analysis addresses the main topic of the article **“Umlonjikazi wodumo”** (The famous female singer) which is supported by a number of sub-topics such as **“mhle, unesiphiwo, unobubele, kodwa unemfeketho yaye uyathanda nokufuna abantu beve ngaye. NguBrenda Fassie lowo onesakhe isimbo esahlukileyo...”** (She is beautiful, talented, generous, but spoilt and she loves persuading people to listen only to her. That is Brenda Fassie who has her own different style).

There is also the use of captions with descriptive inscriptions which also play a role of contributing to the topic, **“Ekhohlo: Zibuyile kwakhona iimini zolonwabo...”**(In the left: The days of happiness are back again.)... There are also phrases that help to give an imaginary picture of the main topic and words such as **“...ndizifumene sele ndicinga ukuba kanene uBrenda ndingamchaza njani.”** (I find myself thinking the way in which I can describe Brenda), **“Uyimvumi ephambanisayo.”** (She is a singer that makes people mad). **“Xa ekhuphe icwecwe elitsha ubabona begxalathelana belithenga okwamagwiny’ ashushu.”** (When she has released an album they buy the album as if they are buying hot fatkoeks).

The whole text is sub-divided with paragraphs and each paragraph contains information, which says more about the **“Umlonjikazi wodumo”** (The famous female singer). Her life history and her achievements. All these aspects are playing a role of building the structure of the main topic for the purpose of analysis.

Tpoci comment analysis

The topic comment analysis functions as a topic of a sentence. In other words it explains what the theme of a sentence is. In the article titled **Umlonjikazi wodumo**” (The famous female singer) the title serves as a topic of the text, and is followed by the comment which compliments the topic, **“mhle, unesiphiwo, unobubele, kodwa unemfeketho yaye uyathanda nokufuna abantu beve ngaye. NguBrenda Fassie lowo onesakhe isimbo esahlukileyo...”** (She is beautiful, talented, generous, but spoilt and she loves persuading people to listen only to her. That is Brenda Fassie who has her own different style). This comment also provides more intuition, interpretation and more information about the topic for analysis.

The writer gives all these qualities to Brenda’s personality to complement and to fulfill the title of being a famous musician. Despite the positive qualities the writer also gives a contradictory view about Brenda that, **“Maxawambi uBrenda ujike abe lutshaba kuye ngenkqu”** (Sometime Brenda turn to be own enemy). This statement expresses the negative things Brenda has engaged in. This statement is also confirmed by Chicco Twala that is Brenda’s former manager who states that **“UBrenda unenkcitho...akazimiselanga. Ndizamile ukuba aphile kakuhle kodwa woyisakala.”** (Brenda is extravagant... not committed...I tried to give her a happy lifestyle but she failed).

Toward the end the journalist emphasize the importance and the recognition of Brenda as a famous female singer **“Umlonjikazi wodumo”**, this explained and demonstrate by the fact that Brenda is thinking of buying a big truck, which will be safe from being picked up by her fans. She expresses the feeling in a sarcastic way by saying **“Kubhetele ndiqhube ilori. Le yimoto abalandeli bam abangenakuyifunqula”** (It is better to drive a truck. This is the vehicle that my followers cannot pick up).

Given – new information

The topic **“Umlonjikazi wodumo”** (The famous female singer) is given information because it is about someone who is known in the domain of the music industry, Brenda Fassie. The given information also provides the background information. This implies that famous singer is known and the readers have background knowledge about it, but then, their concern would be to get the new information by asking a question “what is it about

the famous singer?" Through addressing this question at the same time another purpose is fulfilled that of acquiring new information about the topic. The new information is accompanied by illustration, quotations and figurative language, which stimulate the reader to continue to read. For example, the introductory sentence of the first paragraph introduces the readers to another side of Brenda that she is a carefree person who can be irresponsible and who can be less time conscious. **"UBrenda ufike emva kwexesha ebesimlindele ngalo"** (Brenda arrived later than the time of the appointment).

Even the contradiction the writer use in describing Brenda reflects the given and the new information pattern, **"UBrenda ungumntu ofana nabanye kodwa onomahluko."** (Brenda is like everybody but different). The given information is that Brenda is a person or a human being just like everybody or every human being. Then the new information is her difference, which leads to a question that "How is she different from everybody?" It is from this stage that the writer will deliver and give out the new information whilst on the other hand the readers are the recipients of the information. But the most important fact is that it is on the reader's perspective to determine whether the information is new or given.

Theme – rheme relations

As the theme occupies the position of the topical subject, that is, being the first phrase mentioned in a clause to form the point of departure for the writer, it is evident in this Bona article titled **"Umlonjikazi wodumo"** (The famous female singer). The reason for that is because Brenda is the subject of the text and name forms the noun phrase of the first clause in the text that **"uBrenda ufike emva kwexesha..."** (Brenda arrived late...). This phrase also reflects the point of departure of the writer because one will ask a question that **"uBrenda ufike emva kwexesha, kwaze kwathini?"** (Brenda arrived late, then what?)

The rheme is also evident in this article titled **"Umlonjikazi wodumo"** (The famous female singer). As the theme represents the move away from the writer's starting point or from the point of departure, the theme is late arrival of Brenda in her appointment with the journalist then the theme is followed by rheme which justifies Brenda's action of arriving late, that, **"kodwa akukho ngxaki kuba xa unguBrenda ukufika ngexesha kwidinga lakho akubalulekanga"** (But there is no problem because if you are Brenda arriving late in an appointment is not important).

The rheme can be also be identified from the topic of the article **“Umlonjikazi wodumo”** (The famous female singer), as the theme of the article which is followed but an analytic presentation of how Brenda is described as a way of moving away from the point of departure. In this instance Brenda is described as **‘mhle, unesiphiwo, unobubele...’** (She is beautiful, talented, and generous.)...

There are also other phrases in the text that present the rheme relation. Such words include these **“Uyimvumi ephambanisa abantu”** (She is a singer that makes people mad). **“Amaxesha amaninzi uBrenda ube lixhoba leentatheli ezonqena ukuza nebali lokwenyani ngaye”** (Most of the times Brenda has been a victim of journalists that are lazy to go after the real story about her).

This justifies the fact that she is not only a center of attraction and fame only to her followers but also to the journalists that turn to make story which implicates Brenda negatively.

Focus presupposition relation

The focus refers to the writer’s information or the writer’s perspective about the content of the text. It reflects the new information about the topic of the text. This focus relation is evident in this analysis of the Bona article. The writer present and reveals information about Brenda, which is not known by the readers. The writer does this by exposing Brenda as a person who can also be her own enemy **“Maxawambi uBrenda ujike abe lutshaba kuye ngenkqu”** (At times Brenda turn to be her own enemy). This will make readers to be more curious about this statement to know how Brenda becomes her own enemy?

The writer also uses some expressions that leave the readers in suspense such as **“uBrenda ukhe wasichubela elinye icala lobomi bakhe sahleka salil’iinyembezi** (Brenda also revealed another character in her life that made us to laugh and cry tears).

The presupposition relation refers to the foregoing or the presupposed information. This is other words can be synonymous with the given information which is evident in this article titled **“Umlonjikazi wodumo”** (The famous female singer). This is reflected by the action

of Brenda's followers when she releases an album **"Xa ekhuphe icwecwe elitsha ubabona begxalathelana belithenga okwamagwiny' shushu."** (When she has released an album they buy the album as if they are purchasing hot fatkoeks). This exemplification shows that she is a well-known singer. This is also justified by the way her followers react when they notice her, **"Bakumbona abalandeli bakhe bayithi ngu imoto yakhe xa ime ezirhobhothini"** (When she is noticed by her followers they all rush to her car even if it is on the robots).

These to relations, that is, the focus and presupposition can be related to the functions performed by the theme-rheme relations.

4.10.3. Properties of the text structure

The following three elements of the text structure will be addressing in the analysis of the Xhosa Bona article titled **"Umlonjikazi wodumo"** (The famous female singer):

4.10.3.1. Text cohesion

4.10.3.2. Text coherence and

4.10.3.3. The lexicon

4.10.3.1. Text cohesion

The text cohesion represents the chorological sequencing of information and events in text. This sequencing is signified by the existence of relationship between sentences and clausal units in a text. The following devices will be examined in the analysis of the text **"Umlonjikazi wodumo"** (The famous female singer) which contribute to the construction of a cohesion text structure: ellipsis, collocation, repetition, demonstratives, conjunctions, substitutions, comparative cohesion and reference.

Ellipses

The use of an ellipsic language is evident in the sub-topic of the article titled **"Umlonjikazi wodumo"** (The famous female singer). The writer uses a set of three dots indicating an omission from a sentence. This omission can be an omission of word or a list of items that the writer overlooked because of less importance or because those words will be

mentioned in the course of the discussion. The other reason for omission could be because the words or sense has already been mentioned prior. In the analysis of this text the writer has used the ellipsis in three occasions. The first one is on the sub-topic that describes Brenda **“mhle, unesiphiwo, unobubele, kodwa unemfeketho yaye uyathanda nokufuna abantu beve ngaye. NguBrenda Fassie lowo onesakhe isimbo esahlukileyo...”** (She is beautiful, talented, generous, but spoilt and she loves attention that people must always listen to her. That is Brenda with difference.).. In the above exemplification the writer is using the ellipsis to indicate that discussion of whom Brenda is going to continue.

There is also the use of an ellipsis language to define Brenda's character when she goes unnoticed by her fans. The use of these dots symbolizes the continuation of the actions Brenda does to attract attention from her followers, **“Xa bengamboni uBrenda ubaphakamisel' isandla ukuze bambone...”** (When they do not see her she waves her hand so that they see her.)... The last instances where the writer and his crew experience some difficulty to get photo's of Brenda because of Brenda's disturbances and her moods, **“Luqhubekile ihamba ixesha lokufota okofudo olungenanyawo...”** (The photo shoot continued very slowly like a footless tortoise.)..

Collocation

The use of idiomatic expression by the writer to reveal various situations that Brenda is part of in the text will be examined in the following examples as a device used in collocation. The writer uses an idiomatic expression to reveal the reaction of Brenda's followers when she **releases** a new album with the intention of giving an imaginary picture to the reader, **“Ubabona begxalathelana belithenga okwamagwinya ashushu”** (You can see them rushing to purchase the album like purchasing hot fatkoeks).

The writer also explores the idiom of showing the brightness and the beauty of Brenda on the time of her arrival. He describes her in figurative language by using the expressions like, **“Ukufika kwalo kufana nokukhanya kwelanga....kufana nesiqholo esinuka kamnandi”** (Her arrival is like the arising of the sun and the scent of a good perfume).

He also explores the idiomatic expression to show the time spent or wasted in trying to get some photo of Brenda **“Luqhubekile lihamba ixesha lokufota okofudo**

olungenanyawo..." (The photo shoot continued very slowly like a tortoise with no feet). On the other instance is when Brenda is responding to Chicco's accusations of lacking responsibility of her life, extravagant and victimized by friend, then Brenda responds by saying **"UChicco uzama ukusithela ngeesebe lenkawu lokuba bendisebenzisa iziyobisi"** (Chicco is trying to hide by a monkey's branch to say that I have been using drugs). The **"isebe lenkawu"** (monkey) is a commonly used expression or marker of collocation. In the Xhosa culture a monkey is always believed to be up there in the tree hiding with branches so that passerby's cannot see it.

The verb **"sithela"** (to hide) is always followed by the noun **"inkawu"** (a monkey). The verb hide is always referred to someone who does not want to speak the truth or someone who is running away from the truth. In the text **"Umlonjikaazi wodumo"** (The famous female singer) Chicco who was Brenda's producer and manager is trying to run away from the truth that using the drugs disturbs Brenda that also makes her to be irresponsible.

The use of this marker enhances the cohesiveness of the text and the comprehensive sequencing of a text structure.

Repetition

The writer usually utilizes repetition to emphasize a situation, a factor or any manner in the text. This repetition can be in a form of repeating the same word or repeating words similar or synonyms of the same word.

In the text titled **"Umlonjikaazi wodumo"** (The famous female singer), the writer has used the repetition of one word as in the case of **"amandla"** the writer uses this term to emphasize the implication of power related to the sport that Brenda loves to watch that is rugby and wrestling, she says that **"umboxo newrestling ndiyawuthanda kuba yomibini le midlalo ibonisa amandla....amandla yinto abalaseleyo kwelinenekazi--- amandla okungwenela, amandla obunguye siqu, amandla okuba linenekazi lokuzabaalazela ukuphila"** (I love rugby and wrestling because both sports show power...power is an important aspect with this lady...power of interest, power of being herself, power to be a lady which struggles to live)

The writer has also utilized synonymous terms to emphasize repetition of events. This is evident in the use of the word **“ukukhala”** (to cry). Brenda, **“Ngoku uBrenda ubentywizisa iinyembezi, esithi uliliswa kuba bonke abantu ebebelapho bebemhlaka...,”** has used the following expressions to symbolize the act of crying for no apparent valid reason. **“Ziphalale iinyembezi kuBrenda xa efulathela iikhamera...”** (Now Brenda was crying tears, she said that she was crying because everybody was laughing at her... Tears flow when Brenda living the camera.)... There is a synonym of not telling the truth used by Brenda when defending her from Chicco's allegations. **“Bubuvuvu abo. Bubuxoki obo.”** (That is a lie). There is also an expression, which is idiomatic in nature and is repeated which refers to someone who is accused of negative things, **“Sakuthetha ngokubekw’ amabal’ uBrenda yena uthi ngamajelo eendaba?”** (When we talk about being accused she points to the media), **“Nokuba amajelo eendaba andityabek’amabala amabi kodwa isiphiwo sam esivela kuThixo asinakuxuthwa mntu.”** (Even if the media rub me with bad allegations but my talent that comes from God will never be away from me by anyone).

Demonstratives

The writer uses demonstrative markers to refer back to the phrases mentioned prior with the intention of avoiding redundancy, monotonous repetition, and the use of the whole clause and with the intention of emphasizing a fact in the text. The following exemplification reveals the use of the demonstrative to achieve the intentions mentioned before in the discussion. **“Le yingcaciso”** (This is the explanation) the demonstrative **“le”** (this) in this example refers to the description of who Brenda is according to writer perspective. This demonstrative **“le”** (this is used to refer back to previously mentioned information about Brenda that **“UBrenda ngumntu ofana nabanye kodwa onomahluko. Uyimvumi ephambanisa abantu ngomculo way”** (Brenda is a person like anybody but has the difference. She is a singer that makes people go mad because of her music)

Secondly, **“Eli nenekazi”** (this lady) the writer uses the demonstrative **“eli”** (this) to refers back to Brenda to avoid redundancy of mentioning her now and again. This demonstrative **“eli”** (this) refer to the appearance of Brenda when she arrive, the writer glorifiers Brenda buy referring to her beauty a like a shining sun and like a perfume with a nice scent, **“Eli nenekazi lithi lakufika kuvakale. Ukufika kwalo kufana nelanga nokukhanya**

kwelanga. Kufana nesiqholo esinuka kamnandi.” (This lady when she arrives, her arrival is like arising of a bright sun. It is like a good perfume).

Thirdly and lastly but not least, the writer’s uses a demonstrative **“lowo uphayo”** (that one who gives) refers to Brenda who is generous but does not get that generosity or appreciation in return. The demonstrative (that one) **“lowo”** refers back to Brenda **“Lowo uphayo ngentliziyo ekhululekileyo udla ngokungabuyelwa nto yena”** (As this expression has been explained that Brenda is generous but her generosity is victimized and abused by those closed to her. **“Bubuxoki obo”** (That is a lie). **“Le yimoto abalandeli bam abangena kuyifunqula”** (This is the car that be picked up by my followers). All these expressions above show how the writer has explored demonstratives to construct the cohesiveness of the text.

Conjunctions

The writer use conjunctions to contribute to the chronological sequencing of the text and to emphasize the difference between Brenda Fassie and other people or ordinary people, by the use of **“kodwa”** (but), **“uBrenda ngumntu ofana nabanye kodwa onomahluko”** (Brenda is a person like other people but is different). This conjunction emphasizes the relevance of the topic as it defines Brenda as **“Umlonjika wodumo”** (The famous female singer). This expression makes her even different from other musicians because of her achievements and her good melodious voice.

The writer also uses a conjunction **“kuba”** (because) to justify the reason why Brenda is late in an interview, **“Brenda ufike emva kwexesha ebesimlindele ngalo. Kodwa akukho ngxaki kuba xa unguBrenda ukufika emva kwexesha kwindinga lakho akubalulekanga”** (Brenda arrived late than the time she was expected. But there is no problem because if you are Brenda arriving in time is not important in an appointment.

The writer also utilize a conjunction **“ukuze”** (so that) to emphasize the way Brenda attract her followers to identify and notice her when passing by-unnoticed (When they do not notice her Brenda waves her hand so that they can notice her.)..., **“Xa bengamboni uBrenda ubaphakamisel’isandla ukuze bambone....”** The writer also explores the conjunction **“emva koko”** (after that) to establish a link between two sentences that carry different theme which reflect an even following the other. This is reflected by the prior

mention of Brenda's life history then after followed by her interest for the clothes the journalist brought for the photo shoot.

The writer has used quite a number of conjunctions in the writing of this text, which play a role of emphasizing and showing the difference of one event from the other.

Substitution and comparative cohesion

Substitution and comparative cohesion reflects the comparison of phrases or statement at the same time. The use of comparison and substitution represents an emphasis of a certain issue in the text. These devices are apparent in the article **“Umlonjikazi wodumo”** (The famous female singer). The writer uses a comparative expression to indicate two side of publication about Brenda, that is, the positive and negative side according to the perspective of the journalist, **“Andisafuni zintatheli zibhala kakubi ngaye. Ndifuna eziza kubhala okuhle kuphela”**(I do not want journalists that write negatively about her. I only want those that write positively about her). The emphasis of comparison is demonstrated by the adjectives **“kakubi”** (negatively) and **“kakhle”** (positively).

The writer also expresses the beauty of Brenda by substituting the term beauty **“ubuhle”** and (nice smell) **“ukunuka kamnandi”** by using imaginary language. **“Ukufika kwalo kufana nokukhanya kwelanga”** (Her arrival is like a shining sun), **“kufana nesiqholo esinuka kamnandi”** (Is like a perfume with a pleasant scent).

The writer also uses a comparative cohesion in order to reveal how the followers react towards Brenda when they notice her **“Bakumbona abalandeli nakhe bayithi ngu imoto”** (When her followers notice her they all come closer to the car). At the same time the writer reveals the way Brenda react when she is unnoticed by her followers. **“Xa bengamboni uBrenda ubaphakamisel' isandla ukuze bambone....”** (When they do not see her she waves her hand so that they can see her).

The writer also explore a device of comparison when he (journalist reveals the other side of besides the active happy one, this is reflected by statement that, **“uBrenda ukhe wasichubela elinye icala lobomi bakhe”** (Brenda also gave us another side of her life story). The term **“elinye”** (the other) is used to refer back to the story and events

mentioned before the other side of Brenda's life is revealed. This means that the use of **"elinye"** (the other) performs the role of linking the past and the future events in the text.

Lastly, the writer uses a comparative marker **"njengaxa"** (as when) to indicate the lack of commitment Brenda has now as compare in the period when she was working with Chicco as her producer and manager. This is reflected by this example, **"uBrenda akazimisela njengaxa sasishicilela icwecwe elithi "Too Late for mama" nelithi "Black President"** (Brenda is lacking commitment which she had when we were recording the album of **"Too Late for mama"** and the album about **"Black President"**). Brenda also compares herself with other musicians who are recognized because of their songs, **"Ndingomnye weqoqabala leemvumi ezinomculo omnandi"** (I am one of the few musicians with melodic songs).

Reference

Reference indicates the use of a reference markers to refer back to the sentence of phrases mentioned before in the text. This use of referential markers enhances the cohesiveness and chronological structure of a text. There are number of examples in this text titled **"Umlonjikazi wodumo"** (The famous female singer). In the sub-topic next to the caption of Brenda and the journalist is a referential statement, which is identified by the use of the term **"kwakhona"** (again) to symbolize an act that is happening for the second time. **"Zibuyile kwakhona iimini zolonwabo"** (The days of happiness are back again) The term **"kwakhona"** refers to the background information about the happy days Brenda once enjoyed.

In the second paragraph of the text the writer uses a demonstrative pronoun **"le"** (this) to indicate a definition about who Brenda is which has been mentioned before the use of the indicative pronoun **"le"** (this). This means that the clause **"Le yingcaciso endiyibone imfanele"** (This is the description I saw that it fitted her well) refers back to the description of Brenda as a person different from other, as a wealthy singer because of the followers who buys her albums as if they are purchasing hot fatkoeks and also the one who makes people go mad because of her songs, **"Phofu ke nangona kunjalo"** (Although it is like that), the like that part refers back to a previously mentioned state which is related to this statement and the statement that this clause is referring to is the expression of other journalists who only publish the negative stories about Brenda. It is also refer to the plight

of fear Brenda's new manager has been threatened by what the journalists write about Brenda to indent her image.

Considering all these examples, it is clear that the use of the reference as a cohesive device for the text construction has a role of linking one aspect of the text with the other. And this is one of the requirement for good writer and journalistic skills for professional journalists.

4.10.3.2. Text coherence

Text coherence will address the reader's interpretation of the text by identifying the linguistic links that exist in the text construction. In the process of examining the coherence of the text **"Umlonjikazi wodumo"** (The famous female singer) the following elements will be addressed: relevance, elements of subordination and coordination, the use of inferences and the rhetorical patterns within coherence and as well as the reflection of the writer's intent, that is, the non-linguistic bases of coherence.

The non-linguistic bases of coherence

Non-linguistic basic of coherence refers to the way in which the writer arranges the structure of the text in an interesting, attracting way with the intention. This is also the basis that shows the expertise skill of writing of the writer by not deviating from the conventions and rules of writing.

The text is arranged in a manner in which it subscribed to the requirement of writing an article for a magazine. This is evident in the fact that the topic of the text is written in bold and an exclamation mark, **"Umlonjikazi wodumo"** (The famous female singer) and this leaves the reader with the question mark "What is it about the famous female singer?" This question immediately answered by the caption of Brenda Fassie with subtopics that explains the caption that **"Ekhohlo: zibuyile kwakhona iimini zolonwabo"** (Left: the days of happiness are back again). The writer has used more than one caption whereby the first caption represents the main character, Brenda Fassie and the writer itself Force Kashane. The second caption shows Brenda in an outfit, which has something to do with the content of the text. This means that the writer has the used this caption because it has

some clothes which are of interest to Brenda, thus, bringing in another character of Brenda as someone who wants what she wants no matter what or how much that costs.

The third illustration is the one that shows Chicco who was former manager of Brenda for a period of 17 years. Each caption used in the text has significance and a contribution towards the cohesion of its structure.

The writer has separated each paragraph according to the sub-theme he introduces about Brenda Fassie. This is evident in the sense that the first paragraph is about the late arrival of Brenda and the reason why she is late, **“uBrenda ufike emva kwexesha ebesimlindele ngalo...”** (Brenda arrived later than the time of the appointment). The second paragraph is about the way in which the writer describes the kind of a person Brenda is, **“uBrenda ngumntu ofana nabanye kodwa onomahluko”** (Brenda is like everybody but with a difference). Then the last paragraph is about the car that Brenda prefers to purchase because of the fans that threaten to pick up her car wherever she goes as a way of showing their appreciation of her music. The writer also explores terms such as **“maxawambi”** (sometimes), **“ukusuka kwihotele”** (From the hotel), **“Liqhubile ixesha”** (The time went on) and so forth to emphasize the link from one part to the other part of the text and to enhance the flow of the text.

Relevance

The device of relevance has a significant role in the cohesion of a text in the sense that reader of the text will relate the instances and situations involved and addressed in the text that to her own life experience or even relate the events to the events on her own social background. With this article **“Umlonjikazi wodumo”** (The famous female singer) the events that are presented by the writer are known by those who are part of the South African music industry as they relate to one of them as musicians.

The readers know the background of Brenda Fassie, and her music across the world as she is defined as the **“Umlonjikazi wodumo”** (The famous female singer). Despite the fact that Brenda is worldwide known there are other issues of her life, which are new to the readers of the Bona magazine. There are the issues influences the readers to relate to their own life experience. For example, Chicco and accused of misusing the money by Brenda accuse Brenda of missing the money and she responds in a way that reveals that

she does misuse the money by using drugs, **“uChicco uzama ukusithela ngeesebe lenkawu lokuba bendisebenzisa iziyobisi”** (Chicco is trying to hide from the fact that I have been using drugs). The use of drugs is considered a pandemic destruction throughout South Africa especially the South and those termed the celebrities. This reflects the reality of drug abuse by those who have fortune financially. It is also for this reason that the writer refers to Brenda as her own enemy, **“Maxawambi uBrenda ujike abe lutshaba kuye ngenkqu”** (At times Brenda turn to be her own enemy).

A reader who is familiar with this issue will relate very well with this article and will read with interest and with a critical eye and thus, a new information is created.

Elements of subordination and coordination

Elements of subordination refer to the use of condition, the cause, comparison and specification, which will be examined in the analysis of the text **“Umlonjikaazi wodumo”** (The famous female singer).

In this article the writer has used the element of comparison as an element, which overlaps with the comparative cohesion. This is reflected in the second paragraph of the text whereby the writer compares the famous singer, **“uBrenda ngumntu ofana nabanye kodwa onomahluko”** (Brenda is the same with other people but is different) then the writer goes on to define the qualities that makes Brenda different by the element of comparison is revealed by the use of **“kodwa”** (but). These elements of comparison is also identified in the statement made by Brenda's new manager that **“Andisafuni zintatheli zibhala kakubi ngaye. Ndifuna eziza kubhala okuhle”** (I do want anymore journalists that write negatively about her. I only want those that will write positively). There are a number of clauses that reflect the use of comparison through out the text with the intention to emphasize the life of Brenda Fassie as a way of approval to the title given as the **“Umlonjikaazi wodumo”** (The famous female singer).

The element of subordination also addresses the aspects of condition and cause which are also reflected in the text, as Brenda's manager approaches the journalist he (the journalist) noticed that he is a bit shaken and stressed, **“Kubekho indoda eza kum ixhalabile----”** (There approach a man who appeared to be stressed or under pressure). This condition shows the condition of the manager and the cause for the condition defined

is that **“Ndonile ukuba ifanele ukuxhalaba xa indixelela ukuba ingumphathi omtsha kaBrenda”** I thought that his condition was relevant when he introduced himself as Brenda’s new manager). There are many examples in the text that show the condition and the cause but the last example is the condition of excitement Brenda has which is caused by the pleasant treatment of her followers **“Bakumbona abalandeli bakhe bayithi ngu imoto xa ime ezirhobhothini...xa bengamboni uBrenda ubaphakamisel’isandla ukuze bambone...”** (When sported by her followers they rush to the car when it is on the robots...when they do not notice her, she waves her hand so that they can see her.).. The writer also explores the element of specification when he emphasizes the reaction of Brenda’s followers when a new album is published. He makes an emphasis on the way in which they rush to buy the album by specifying an example of a love kind of food. **“Xa ekhuphe icwecwe elitsha ubabona begxalathelana belithenga okwamagwiny’ashushu”** (When a new album is published they buy it as if they are buying hot fatkoeks).

The writer also makes an emphasis on the kind of love Brenda shares with her son Bongani, **“uBongani ngugqirha wam, umbali-zimali wam, umcebisi wam noyena mntu ndimphilelayo...uyandithanda nam ndiyamthanda”** (Bongani is my doctor, my personal accountant, my councilor and the only person I live for...He loves me and I love him). The writer does not to specify the kind of sport Brenda loves, **“Umboxo newrestling ndiyawuthanda kuba yomibini le midlalo ibonisa amandla”** (I love rugby and wrestling because both sports represent power).

And lastly, the writer specifies the kind of car Brenda likes of which she answers that in a sarcastic response that **“Kubhetele ndiqhube ilori. Le yimoto abalandeli bam abangenakuyifunqula”** (I will be better to drive a truck. This is the kind of vehicle that my followers would be not able to pick it up).

The coordination element explores the devices of addition and restatement, which are also related to the element of repetition in the text cohesion above. The intention of the restatement of a clause, a phrase, a lexical item or even a sentence is to remind the reader about the theme of the content and also serve as a reminder to the writer not to deviate from the original content and theme of the text. In this text there are a number of phrases that have been restart and repeated such as the word that refers to the act of crying as Brenda constantly does, **“....ebentywizisa iinyembezi, esethi uliliswa**

kukubona abantu bamhleka..... Ziphalale iinyembezi kuBrenda.. .' (...she was crying tears and she said that she is crying because people are laughing at her...tears flowed from Brenda)

Lastly, the writer uses two lexical items in a clause, which reflect some repetition of one act, which is revealed by Brenda's response towards Chicco's allegations of misusing her funds, and then Brenda responds by saying **"Bubuvuvu obo"** (That is not true), **"Bubuxoki obo"** (That is a lie). These phrases have been repeated to add meaning and to give an imaginary picture of the situation the participants are involved in the writing of the text.

Use of references

The influence process is the connection of new information to the information already known. This can be related to the given-new relations of the text structure. The inference process is based on the reader's perspective as he is the recipient of the information, which is new or already known. It is also important that the reader relate the information acquired to life experiences around her domain or around her cultural background. The writer refers to the plight of abuse and victimizing Brenda experiences from the people who are her supposed friends. He illustrates this by capturing a conversation between Brenda and a friend and the final reaction shown by Brenda after the whole ordeal, **"Usitshintshele kwakhona kwafika umhlabo wakhe... Ufuna iR100 yokubhatala umqhubi.... Ziphalele iinyembezi kuBrenda.... Lowo uphayo ngentliziyo ekhululekileyo udla ngokungabuyelwa nto yena"** (Brenda changed her attitude again when her friend arrives to demand R100 to pay of her driver.... She cried tears (Brenda)...the one who gives with only her heart is usually not reciprocated).

With the above exemplification one will relate to her own experiences when one gives and gives without any sense of appreciation. The elements of inferences also give a picture of the real life stories of people and the social activities related to those experiences.

Rhetorical patterns within coherence

The rhetorical pattern of coherence is the art or the skill of the writer in the construction of the text. The writer has to explore rhetorical elements such as the problem-solution

pattern, the cause and effect pattern and as well as the subject-exemplification. In the analysis of the text **“Umlonjikazi wodumo”** (The famous female singer) these three elements of the text coherence are identifiable.

The problem solution, the writer presents the problem of time whereby Brenda does not take into consideration. At the same time it is the same writer that provides a solution to the problem that **“Akukho ngxaki kuba xa unguBrenda ukufika ngexesha kwidinga lakho akubalulekanga”** (There s no problem because if you are Brenda arriving in time in an appointment it is not important). The writer also presents a problem experienced by Brenda that is of negative publicity, **“uBrenda ubelixhoba leentatheli ezongena ukuza nebali lokwenyani ngaye”** (Brenda has been a victim of the media/journalists who are lazy to write about the real story about her). Then the writer justifies the problem by accusing Brenda, **“Maxawambi ube khe abe lutshaba kuye ngenkqu”** (Sometimes she turns to be her own enemy).

The writer has also explored the cause and effect pattern whereby he refers to the cause of Brenda’s manager to be under pressure that **“Andisafuni zintatheli zibhala kakubi ngaye... Kukho iingugu ezintsha ekuculeni kukaBrenda”** (I no longer want bad publicity about Brenda by journalists... these are new changes in Brenda’s music). Then the effect of the statement above is that the new manager of Brenda is defined as **“Kubekho ndoda eza kum ibonakala ixhalabile---ndibonile ukuba ifanele ukuxhalaba xa indixelela ukuba ingumphathi omtsha kaBrenda”** (A man approached me and he seemed very stressed and under pressure. I thought that he was supposed to be stressed when he introduced himself as Brenda’s new manager).

The writer also explore the subject-exemplification pattern and when he introduces Brenda’s beauty as like the shining or the brightness of the sun and like the scent of pleasant perfume **“Mawaba namawasakazi mandinixelele oku: Elinenekazi lithi lakufika kuvakale. Ukufika kwalo kufana nokukhanya kwelanga. Kufana nesiqholo esinuka kamnandi”** (Gentlemen and ladies let me tell this: This lady’s arrival can be felt. Her arrival is like the brightness of the sun. Her arrival is like a scent of a pleasant perfume). The writer also exemplifies the allegation made by Chicco against Brenda as **“Ukusithela ngesebe lenkawu”** (hiding after a monkey branch). The example of an animal **“inkawu”** (a monkey) gives a mockery of Chicco’s allegations as allegations that are not true but a lie to demote Brenda.

The writer uses all these patterns to emphasize the link and the chronology of events in the text, thus enhancing the coherence of a text.

4.10.3.3 The Lexicon

The lexicon provides the lexical entries used in text construction to provide meaning and interpretation of the text. The lexicon reflects the syntactic components such as the use or choices of sentence-initial elements such as prepositions, ideational content, the choice of verbs and substitution markers. These lexical components will be examined in the text analysis of the article **“Umlonjikazi wodumo”** (The famous female singer).

Choice of sentence-initial elements

The choice of sentence-initial element contributes towards the communicative intention between the reader and writer. In other words this implies that the reader can assume the content by mere looking on the topic of the text. This reflects the choice of the topic the writer has explored to attract the readers intuitive mental mind. For example, **“Umlonjikazi wodumo”** (The famous female singer) followed by a caption o Brenda will obviously communicate something or an idea of the content. And that will fulfill the writer’s intentions will be examined in the text analysis of the article **“Umlonjikazi wodumo”** (The famous female singer)

Secondly, the writer uses some statements with ellipsis which gives the reader an option of giving her own assumption of the activity, the sense or the words that have been left out, **“Xa bengamboni uBrenda ubapharkamisel’ isandla ukuze bambone..”** (When they do not see Brenda she waves her hand so that they can see her....”. The use of this elliptic statement gives an assumption of what does Brenda do if she is not noticed even if she waves her hand. Brenda’s followers will assume the worst that will be done by Brenda just to attract attention. This reflects the artistic skill of the writer in his choice of sentence elements. The way in which the writer begins his sentence also plays a big role in the construction of a text. It is for that reason that the writer of this article has used various ways of construction including the beginning of a sentence with a bold letter **“UBrenda ufike emva kwexesha...”** (Brenda arrived late...) in the first paragraph. The use of demonstratives **“kubekho indoda...”** (There was a man...), **“lowo uphayo...”** (The one

who gives...) There is also the use of prepositions at the beginning of a sentence to emphasize the link between paragraphs and clauses of the text,” **Xa bengamboni...**” (When they do not see her...), **“Maxawambi uBrenda ujika...”** (At times Brenda turn...), **“Ukusuka kwihotele ese...”** (From a hotel in...).

All these examples reflect the choices made by the writer which are relevant for the requirement of a professional experienced writer writing for South African readers.

Choice of verbs

In the analysis of the text **“Umlonjikazi Wodumo”** (the famous female singer) the writer explores various types of verbs to illustrate his content and to highlight the theme of the text. The following types of verbs will be identified and their function will be explained: the mental verbs, infinitive verbs, verbs of motion and the verb phrases that illustrate various situations.

The writer uses mental verbs to give a mental image of who Brenda is, **“Uyimvume ephambanisayo...”** (A singer that makes people mad) the use of the verb “ephambanisayo” gives a mental image of a person who performs in such a way that people cannot control their emotions. This is also revealed by the fact that everybody rushes to buy an album when she has released a new album, as if there are no other musicians that can sing the way she sings. The writer also explores the verb ‘begxalathelana’ (rushing to one place) to provide and to draw a mental picture of people grabbing Brenda’s album and each one wishing to own the album.

The writer also uses adverbs to give a mental picture of the bad publicity Brenda experienced from the media **“Andifuni zintatheli zibhala kakubi...”** (I don’t want anymore the journalist to unite bad...) In the text the writer also uses a verb accompanied by an adverb of manner which defines the expectations of the new manager from the journalists that, **“Ndifuna eziza kubhala okuhle”** (I want only those that will unite good...).

The writer also explores the infinitive verbs to define various motions and condition in the text. For example: **“Ukufika ngexesha”** (To arrive in time) expresses the feeling the

writer has that Brenda is lacking time consuounce or commitment because she is famous. In other words it means that she can arrive any time in an appointment because time is not an issue to her, **'ukuxhalaba'** (to stress) refers to the pressure felt by Brenda's new manager because of the expectations of the followers for changes in the music of Brenda and the change of attitude on the side of the media, **'ukusuka'** (to move) this verb expresses the ordeal the witer and his crew experienced and the time spent to move from the hotel in Sandton where the interview was held to the photo-studio where Brenda's pictures were to be taken. By using this infinitive verb **"ukusuka"** (to move) the writer is trying to reveal one of the character of Brenda which makes her to be unique from other people, ukufumana (to get) expresses the negative character portrayed by her former producer and manager Chicco who accused Brenda of lacking responsibility because of destruction in her life in such a way that I was difficult to get Brenda to record the albums, **"Thola Madlozi, Nomakanjani and Ngohlala Nginje.**

All these types of verbs play the role of building up the content, the meaning and the structure of a text to reach the intended readers of the Bona magazine with a clear conveyed message.

4.10.4 The Cognitive move structure

The cognitive move structure is used by the writer to fulfil his communicative goals. The kind of moves exposed by the writer will influence the content and the theme of the text and various moves will be investigated in the analysis of the text titled "Umlonjikazi wodumo" (The Famous Female Singer):

The first move identified is lack of commitment described by the writer. This article the readers are informed about the ignorance and lack of commitment and professionalism and self ego on the side of Brenda by not taking into consideration the importance of time. This is described by the statement of the writer that **"...xa unguBrenda ukufika ngexesha kwidinga lakho akubalulekanga."** (Arriving in time in your appointment is not important).

The writer also explores the move of definition of who Brenda is in his own examination, **"Uyimvumi epha-mbanisa abantu ngomculo wakhe"** (She is an artist that makes people go mad because of her songs). The use of the expression "ephambanisa" (making

people mad) expresses the talent she has to deliver the music in such a manner that people could even go mad thereover, the writer has also used an exaggeration to draw an image picture of the crazy reaction of Brenda's followers and this can be identified as the second move expressed by the writer.

The third move can be identified as the move of appeal, where Brenda's new manager is appealing to the media to cease from writing negative things about Brenda but to write only the positive issue about her, **"Andisafuni zintatheli zibhala kakubi ngaye. Ndifuna eziza kubhala okuhle kuphela"** (I do not want the journalists to write negatively about Brenda. I want only those who write positively).

The fourth move is the descriptive move of the appearance of Brenda as a reflection of a celebrity of a famous person who has to be recognised because of her appeal personal presentation. The writer gives a mental picture where he describes Brenda's attire, the way she arrives and the scent of her perfume, **"Ufikile enxibe iwigi emnyama, iindondo, itophu emhlophe nebhlukhwe emhlophe... ukufika kwalo (inenekazi) kufana nokukhanya kwelanga. Kufana nesiqholo esinuka kamnandi:"** (She arrived wearing a black wig, wunglasses, a white shirt and a white trouser... the arrival of this (lady) is like the brightness of the sun. Is like the scent of a pleasant perfume).

The fifth move which is explored by the writer is that he reveals the appreciation, the love and empathy Brenda's followers express when they see her and the reaction of the singer when unnoticed **"Bakumbona abalandeli bakhe bayithi ngu imofo... Xa bengamboni uBrenda ubaphakamisel' isandla..."** This expresses the comparative element the writer has explored to express a reciprocal reaction of both the followers and the famous singer.

The sixth move is the writers exposure of Brenda's weaknesses, this weakness is expressed by the constant act of crying, crying for the clothes, crying because people are laughing at her **"Ngoku uBrenda ube ntywizisa iinyembezi, esithi uliliswa kukuba bonke abantu ebebelapho bemhleka"** (Now Brenda has been crying tears and she said that she has been crying because everyone there was laughing at her)., she has been crying because of being used and exploited her ifriends for her money. Despite all the reasons that made Brenda to cry, there is a reason according to her revelation of truth why she is always in tears and she says that those are crocodile tears because, **"UBrenda uvumile ukuba amaxesha amaninzi uliliswa kukuba efuna ukuhoywa...ndilila**

nangawuphina umzumzu.” (Brenda has agreed that most of times she cries to get attention...I cry in any moment) this reveals another character of Brenda who has been defined to be a unique person. These moves also give the readers an idea of what or who Brenda is.

The last move is identified as the future and now dreams of Brenda. The units reflect Brenda's future, what she would like to acquire in terms of a vehicle and the reflection of her favourite sport, in terms of sport she loves to watch rugby and wrestling because **“Umbhoxo newrestling ndiyawuthanda kuba yomibini le midlalo ibonisa amandla”**. (I love rugby and wrestling because both sports reflect power). In terms of Brenda's dream car she has reservations of buying a car because she is threatened that the fans can pick up her car. It is for this reason that she suggests that **“kubhetele ndiqhube ilori. Le yimoto abalandeli bam abangenakuyifunqula.”** (I rather drive a truck. This is the kind of vehicle that my followers cannot be able to pick up). The readers' suggestion is open to the kind of car that can be relevant for Brenda which can be heavy enough not to be picked up by her followers. This idea reflects the “open for suggestion move created by the writer in a form of direct quote of Brenda's question **“Wena ubona njani?** (What do you think?).

All the above moves reflect the coherence of events in the text and reveal the real life situations experienced by Brenda Fassie which can be related to other people and the other singers who are not interviewed by the writer at the moment.

4.10.5 Labov's overall structure of narrative

The following discussion will present the five referential functions explored by Labov as fundamental in the analysis of narrative texts. All these functions will be addressed in the analysis of the text titled **“Umlonjikazi Wodumo”** (The famous female singer):

Orientation section, complication, evaluation, resolution and coda

The Orientation Section:

In the orientation section the readers are introduced to the place, the time and the behavioural situation of the text. When looking on the text under analysis the place is reflected as the hotel lobby in the first paragraph of the text. This place serves as the

setting of text of which in the sense of this text it is the venue where the interview will be conducted between Brenda and the journalist, **“Xa bendimlindele kwihotele ebesinedinga kuyo...”** (When I was waiting for her in a hotel where we had an appointment at).

The time is also reflected in the introductory paragraph of the text although there is no exact time mentioned but by the fact that Brenda is described as being late reflects the significance of time to the writer. This is reflected in the clause that **“UBrenda ufike emva kwexesha ebesimlindele ngalo”** (Brenda arrived late than the time she was expected to arrive).

The behavioural situation is also identified in the introductory part of the text because the writer has introduced Brenda in the topic as **“Umlonjikazi Wodumo”** (The Famous Female Singer) then as a follow up to the topic he (the writer) has to support his view of Brenda as a famous singer. The writer attends to this notion by describing the relevant way which can fit Brenda as a famous singer. He defines Brenda as **“UBrenda ngumntu ofana nabanye koduva onomahluko. Uyimvumi ephambanisa abantu ngomculo wayo. Xa ekhuphe icwecwe elitsha ubabona begxalathelana belithenga okwamagwiny’ ashushu...Le yingcaciso endiyibone imfanele.”** (When her album is published her followers rush to buy it as if they are buying hot fatkoeks...this is the relevant definition for her) Then the writer finally accomplishes his definition by saying (Brenda is a person similar with other people but with a difference. She is a musician that makes people to go mad. When her album is published her followers rush to buy it as if they are buying hot fatkoeks...this is the relevant definition for her) The behavioural situation reflect the content of the text, that implies that it (the behavioural situation) highlights and backgrounds the content and the point of discussion or the theme of the text, before the writer can dwell much on the relevant issues, linguistic and non-linguistic element of the text.

Complication

The complication will examine the long strings of events in a text, which result to a climax. As is section addresses the question what happened? This question will also be addressed in details with exemplifications from the text under analysis.

It is evident in this text that the flow of event is chronological, coherent and cohesive. This is revealed by the relationship between clauses, sentence, paragraph and the use of captions and bold inscription to illustrate the event in a clear manner. From the event mentioned in the introduction or in the orientation section the complication section continues where by the introduction of Brenda's new manager is identified, "**...kubekho indoda eza kum.... Ndibonile ukuba ifanele ukuxhalaba indixelele ukuba ingumphathi omtsha ka Brenda**" there was a man approach me....I noticed that it was justified to be under pressure when it 9the man0 introduced itself as Brenda's new manager).

The above event is followed by the appeal to journalist to change their negative writing perspective to a positive perspective on issue about Brenda,"**Andisafuni zintatheli zibhala kakubi ngaye. Ndifuna ezibhala okuhle kuphela**" (I do not want journalist that write negatively about her. I want those that write positively only...) This event is the description of Brenda's attire, her arrival like a shining sun, the pleasant scent of her perfume, the journey to the photo studio, the reaction of her followers when they notice her, the buying of clothes up to the stage where she is accused by her former manager of bad behavior and her response to those allegations. This clause can be referred to as a step towards the conclusion of the text as there will be no serious issues about Brenda that is ones that surprises and shock the readers.

Evaluation

In the analysis of the text in discussion, the following questions will be investigated and addressed by the use of exemplification from the text: Why the story is worth telling? Is the story having significance? Does the story have a point?

In addressing the first question, the story about '**Umlonjikaazi wodumo**' (the famous female singer) is worth telling for many reasons, the writer has written the story to achieve a rewarding a form of a salary and possible a promotion to occupy a higher level because of his expectations. The story is addressing a social issue of famous people in the society who are expected to live a life of luxury with no inference, problems or weaknesses. This text is giving lesson to the readers of the BMA magazine that those famous people like Brenda despite their fame they have weaknesses such as the ignorance of honouring an

appointment, the drug abuse, as accused by Chicco, the mismanagement of funds, the victims of exploitation by their manager and friends.

The article also reveals the underlying love of a mother toward her son, which is rare to mention one's family when she or he has climbed the ladder to the top. But Brenda against all odds is announcing her love of her son, Bongani who seem to occupy all the positions in her life as she refers to him as **“UBongani ngugqirha wam, umbali-zimali wam, umcebisi wam noyena mntu ndimphilelayo”**. (Bongani is my doctor, my accountant, my councilor or my advisor and the only person that I live for). Brenda's love for rugby and wrestling is giving a lesson to the readers of the meaning of the two sports as she explains that they represent power. Power of interest, power of being yourself and power of being struggle woman to survive, **“...yomibini le midlalo ibonisa amandla”** (...both these sports show power) as explains before this clause power is everything to Brenda's career and her life in general. That means that power is her way of living.

The second and third question: is the story having significance and a point. The answer to the above questions clear because there is a mention of drugs abuse which is lesson to other singer/artists that the use of drugs is a dragon that destroys your career and your financial status. The question of being time conscious is important to a person irrespective of her fame or ordinariness. This text is significant in the sense that it meets the linguistic requirements of written publication by the writer. The text also point out that celebrities are people, so their lives must be respected especially by the media. This reflected by the statement of appeal made by Brenda's new manager Peter Snyman and by the journalist itself that accuses other journalists of being lazy to catch up with the real story.

Resolution

The resolution will identify the examples that address the question “how did it all ends?” when we look in the text **“Umlonjika Wodumo”** the famous female singer) we can agree that there is an element of resolution because the whole interview ends up with Brenda's way of expressing the meaning attached to the sport she likes, that is the rugby and wrestling which reflects the power and strength to survive as a struggling woman, strength, power of interest and power of self confidence. Then the final part of the text is identified as the resolution Brenda under takes to solve the problem of being threatened by

her follows in her small. She is taking a resolution of a driving a truck which is open for suggestion when she says **"Ndandicinga ukuba ilandrover ingangcono...kubhetele ndiqhube ilory. Le yimoto abalandeli bam abangenakuyifunqula. Wena ubona njani?"** (I thought that the land rover was better.... it is better to drive a truck. This vehicle will be difficult for my followers to pick up... what do you think/how do you see that?

The Coda

The coda is a summary or an additional element beyond the resolution. This means that the text must reflect an event, which refers back to the present moment that is a device, which returns the verbal perspective to present. In the case of the text **"UMLONJIKAZI WODUMO"** (the famous female singer) the coda is identified within the content of the text where the writer reveals the truth that after the interview a few days before this text could be read by the readers **"Uza kuthini ufunda eli nqaku abe uBrenda efdukele emzini wakhe omtsha eBucccleuch, eJohannesburg-azakuhlala kuwo nonyana wakhe ,uBongani"** (When you will be reading this article Brenda would have departed to her new home in Buccleuch, in Johannesburg-where she will stay with her son, Bongani). This can be taken as the coda. As readers are assured to have bought the article at the time that Brenda has already gone to her new place.

Lastly the writer takes the question asked by Brenda about the car choice to the present moment, thus using the coda device The writer is expecting and assuming that the reader of this article will respond to the question **"Ubona njani wena?"** (How do you see that? Even now at anytime the article will be read by the readers for the first time.

These five referential functions can be taken as parallel to the parameters or the ethnograph of writing of Grabe and Kaplan as they cover almost the whole analytic view of the text, from the introduction to the summary of the text.

4.10.6 The what parameter

The main point of discussion in the parameters is the reflection of the following three elements in the text analysis of **"UMLONJIKAZI WODUMO"** THE FAMOUS FEMALE SINGER): the content, the type of genre and the type of register.

The Content

The content of the text addresses the question of whether the writer does provide the background knowledge about the text. In the analysis of the text in discussion the background about the text is clearly defined by the writer through the use of caption to show the person he is about to use in his text construction as the main character. The writer further writes in bold to attract the attention of the read in his definition of a famous singer that, **“Mhle, unesiphiwo, unobubele, kodwa unemfeketho yaye uya kuthanda nokufuna abantu beve ngaye. NguBrenda Fassie lowo onesakhe isimbo esahlukileyo....”** (She is beautiful, talented, generous, but spoilt and she loves to be listened to by people. That is Brenda Fassie, the one with her unique style...)

This Description gives enough background for the readers who know or does not know Brenda. The use of the three dots at the end of the sentence reflects the continuation or a link to the content, which is developed in the body of the text. The content will dwell much on what has been stated by the writer in the above statement.

The writer uses all the available language resource to build up the content into a required standard to see published as a standard story for a magazine. This means that as a professional, experienced writer he is free and independent in his writing and as a result there are no spheres that are not revealed about Brenda Fassie as a famous singer. The writer also revealed an element of being familiar with the issue in writing, that is being knowledgeable about the life history of Brenda because he refers to the manager, Peter Snyman as justified the under pressure **“... ifanele ikuxhalaba xa ndixelelwa ukuba ingumphathi omtsha ka Brenda.”** (...he is justified by being under pressure as he introduced Brenda's new manager himself) The reason for this is that these have been negative publicity about Brenda especially by that journalist who is lazy to chase after the real story **“Amaxesha amaninzi uBrenda ube lixhoba leentatheli ezonqena ukuza nebali lokwenyani ngaye”**

The above statement also reflects that the content of this text is cultural derived as it expresses cultural values such as getting what you deserve. In this case the writer is referring to Brenda as getting what she deserves because she experiences negative

publication by the media because **“Maxawambi uBrenda ujike abe lutshaba kuye ngenkqu”** (sometimes Brenda turn to be her own enemy). The statement that says **“Lowo ophayo ngentliziyo ekhulululekileyo udla ngokungabuyeli nto yena”** (The one who gives with her heart usually she does not get something in return) is culturally derived from the values of the society and is based on human errors, which reveals a social stigma to be acted upon by those concerned.

Lastly there is difference across the gender in this text as Chicco accused Brenda of lacking responsibility, arrogant, exploited and extravagant. But at the same time Brenda does not leave on those allegations as she explain clearly that **“Bubuvuvu obo... abantu amaninzi bebezalisa iipokotho zabo ngam”** (that is a lie... many people have been filing their pocket with my money) this response includes Chicco who has been Brenda's manager for 17 years.

The type of genre

Under the type of genre we will examine the properties explored by the writer to determine the type of genre the **“UMLONZIKAZI WODUMO”** (The famous female singer) is. The text defines and narrates the life history of Brenda Fassie, her achievements, her ordeal with the journalist, her financial exploitation, her relationship with her son Bongani, her hobbies and the symbolism expressed by the sport she likes, rugby, wrestling, her dream car. These entire events form a coherent form of a narrative story, which means that this story meets the requirement of a narrative text.

The type of register

As regards to the type of register, the text under the analysis is presented in such a way that it has a topic **“UMLONJIKAZI WODUMO”** (The famous female singer) which highlights the content of the text and the medium of writing is presented in such a way that it reaches every one who has access to the magazine. This kind of register is the real register as it gives details through narration of the story about the social activities such as the one presented about Brenda, a world wide known pop star artist. It is a formal register because it is written to be published for the South African readers.

4.10.7 To whom parameter

In this analysis of the to whom parameter the following five factors will be investigated in the text titled **“UMLONJIKAZI WODUMO”** (The famous female singer). The first factor to be addressed is the number of the people expected to read the text.

Based on the knowledge that the Bona article in isiXhosa is produced to be read by every South African and non-South African citizens who can read, write and speak the isiXhosa language. This means that the text is written to be read by a large number of readers who can get access to the magazine either by interest or by having funds to purchase the magazine. The style of writing will also in turn influence the number of the readers of the text.

The second factor is whether the readers are known or unknown. As with this factor there is an overlap with the first factor because the writer writes to reach an unknown audience as he is only employed to produce an interesting story to attract readers and as well as to fulfill the requirements of the duties to get a salary at the end of day. To be precise then the readers are not personally known but are assumed to be isiXhosa speaking readers who can understand the language and can interpret the message of the text conveyed by the writer.

The third factor to be evaluated is the status of the audience and the writer, and the point of concern is whether they share the same status or not. When assessing the content of the text about Brenda Fassie as the famous singer we can say the writer has a high status than the readers because he has the first hand knowledge about the content of the text. That implies that the reader will be at the same status with the writer when they have received or read the text. On the other hand the readers can be graded as occupying a lower status than the writer. This is justified by the fact that the writer is a journalist with the professional skills of writing and a special way of conveying, interacting and communicating with the reader. This also means that the sort of information conveyed by the writer determines the status of the reader.

The fourth factor is the shared background knowledge, which addresses the familiarity of the information to both parties and the extent to which the writer is explicit in his content with the topic of this text **“UMLONJIKAZI WODUMO”** (The famous Female Singer) both

parties are well versed about Brenda Fassie as a famous singer because **“mhle, unesisiphiwo, unobubele, kodwa unemfeketho yaye uyathanda nokufuna kuviwe ngaye. NguBrenda Fassie lowo onesakhe isimbombo”** all those qualities portrays a famous celebrity Brenda Fassie because she has a talent which makes her music to be unique and to be loved by almost everyone, she is generous as this explained in content that because of her generosity friends and those close to her like Chicco turn to exploit her financially. Everybody knows that Brenda is spoilt because she likes to be always in control, to be recognized she is and her presence to be felt, with her unique style, because of these aspects the writer does not need to be too explicit about the content, for example explaining in details what the media wrote about Brenda that made an impact in such a way that her new manager can make an appeal to journalist. Parties, the writer and the reader are familiar with the information about Brenda's life history. However all the issues dealt with by writer enables even those who were ignorant or had less information about Brenda to be on board with the knowledge imparted by the writer.

The fifth factor to be addressed is the extent to which the reader and the writer share specific topic knowledge which turn to influence the text **“UMLONJIKAZI WODUMO”** (The famous female singer) .The noun **umlonji** refers to a singer whether a male or a female but a singer with a voice of a bird, that is melodious voice. Then the topic subject or the noun reflects the gender of the singer by the suffix **“kazi”** which refers to a female. Then the noun **“Umlonjikazi”** (female singer) is followed by an adjective **“Wodumo”** (FAMOUS) which makes the reader to guess the most famous female singer and thus the writer defining the qualities of the famous female singer to bring the reader aboard to the information related to the topic through his definition in a form of a sub-topic he has makes a mention of the singer which is famous **“mhle, unesisiphiwo, unobubele, kodwa unemfeketho yaye uyakuthanda noku abantu beve ngaye. NguBrenda Fassie lowo onesakhe isimbi asahlukileyo....”** (She is beautiful, talented, generous but spoilt and she loves people when they listen to her. That is Brenda Fassie with a different style...).The use of the caption in the first page of the text next to the topic also plays a role to advance the knowledge of the reader towards the topic. Thus in the final analysis one could say that the writer and the reader share specific topic knowledge and the both contribute to the construction of the text structure.

4.10.8 The for what purpose parameter

The for what purpose addresses the question: what specific intention does the writer have in text and what motivated the writer to produce the kind of the text?. From this analysis of the text under discussion it can be identified that the writer was motivated to write the text so as to put an emphasis on the reasoning of the people that Brenda Fassie is the famous pop star singer. This is evident when he (the writer) seem to struggle to get the relevant words to define who Brenda is and he states “**...ndizifumene sele ndicinga ukuba kanene UBrenda ndingamchaza njani**” (I found myself thinking about the way I can describe Brenda). In an informative way the writer structures his description of who Brenda is in such a way that the readers could not hesitate or could not feel dissatisfied by the way he describes Brenda that “**UBrenda ngumntu ofana nabanye kodwa onomahluko**” (Brenda is like everybody but is unique), then with this description of the main character the writer intention of informing is achieved, in addition the writer has written this text with the intention of appealing to his fellow colleagues to write what is positive and constructive about Brenda that if she does not control herself she will ripe what she has, “**phofu ke nangona kunjalo, isicelo esinje sifanele siqondwe nguBrenda ngokwakhe**” (although it is that case, such a request has to be taken into consideration by Brenda, herself).

The following principles have to be considered by the writer so as to accomplish his purpose of writing:

The Grecian maxims:

The Grecian Maxims require the text to be factually correct, to be informative and to be systematically interpretable. In the analysis of the text “**umlonjikazi wodumo**” (the famous female singer) all these requirements are identified. The text is factually correct because the writer reflect all the events that build up the content and these events are arranged in a systematic interpretable way because one event leads to the next. This is evident in the first paragraph which signifies the late arrival of Brenda in an interview, the writer justifies that by putting a fact that a “**unguBrenda ukufika ngexesha kwidinga lakho akubalulekanga**” (... if you are Brenda arriving in time in you appointments not important). The writer also indicates the impact of Brenda's talent by emphasizing a fact that if she publishes an album her followers will flock to buy that album as if they are

buying hot fatkoes **“xa ekhupha icwecwe elitsha,ubabona begxalathelana belithenga okwamagwiny’ ashushu.”**

The writer does not forget to inform the readers about the relationship Brenda has with her followers in such a way that if they (her followers) do not notice her she will wave her hands to attract their attention.

The writer also reveals the relationship of Brenda with her son who is described by Brenda as her pillar of strength and her reason to live ,because he is everything to her, **“UBongani ngugqirha wam, umbal-zimali wam, umcebisi noyena mntu ndimphilelayo”** (Bongani is my doctor,my accountant, my advisor and the only person that I live for). The writer also informs the readers about Brenda love for rugby and wrestling as these two sports are symbols of strength or power. **“umbhoxo,newrestling ndiyawuthanda kuba yomibini le midlalo ibonisa amandla”** the last paragraph informs the readers about Brenda’s dream car, which she sarcastically says that it would be truck and at the same time leaving the writer to open suggestion even to the readers by asking a questing “ wena ubona njani? (How do you see that?)

Speech acts

The writer explores figurative language in text, which reflects his skills of exploring speech acts in text construction. The writer uses an idiomatic language as an act of representing the imaginary picture of what is explained and in a way the writer is also using the speech acts to represent his actions and body language he could have used if he was speaking not writing.

This is identified by the idiomatic expression that **“...ubabona begxalathelana bethanga amagwiny’ ashushu”** (...you can see them flocking to buy the album as they are buying hot fatkoes). This expression gives an image of the people rushing into a music shop to buy Brenda’s album. Another idiomatic expression is identified when the writer is expressing the time spent during the photo shoot **“liqhubile lihamba ixesha lokufota okofudo olungenyawo”** (the photo shoot continued slowly like tortoise with no feet). The idiom **‘okafudo olungenanyawo’** (like a footless tortoise) reflect the slow photoshoot because Brenda wanting this and crying for that. The last but not least, the writer

expresses the journalist toward Brenda, he uses an idiom which provides a mental picture of a person insulted verbally, **“Nokuba amajelo eendaba angangdi tyabeka amabala amabi kodwa isiphiwo sam esivela kuthixo asinakoxuthwa mntu”** (Even if the media can give me a bad names but my god given talent will never been taken away from me by anybody) The writer reflect the strength Brenda has against all those insults and negative publicity that she will always succeeded because her talent is from God. The use of figurative language an idiomatic expression influences the interpretation of the writer's intention to write the text.

Conventions

The use of language to convey status, power, situation and attitude is based to convention of language. These conventions have been used by the writer of the text **“Umlonjikazi Wodumo”** (the famous female singer) because the writer reveal the status of Brenda in the music industry by the exemplifying about the reaction of her followers when she has release an album that **“...xa ekhuphe icwecwe elitsha, ubabona begxalathelana belithenga okwamagwiny’ ashushu”** (when an albul is released, they all flock to buy it as if they are buying fatkoeks. The writer also reflect the high status Brenda has because when she is noticed by her followers they all flock to her car even if it is on the traffic lights. Brenda is recognized by everyone who loves music even outside South African as she known even in USA where she merely signed a R20 Million but could not because of her bad behavior as Chicco argues.

The writer also express the conviction of power and attitude which can be identified, as Brenda has a belief that the sport she likes very much reflect power or is a symbol of power **“Umbhoxo ne wrestling ndiyazithanda kuba yomibini le midlalo ibonisa amandla...amandla okunqwenela; amandla aobungunye siqu, amandla okubalinenekazi elizabalazele ukuphila”** (I like rugby and wrestling because both sports reflect power.. Power of interest, power of being yourself, and power of interest, power of being yourself, and power of being a struggling women for survival.) The writer in this text in two ways has explored the attitude. The first is that the writer reflects a positive attitude toward Brenda by his description of her reaction and attitude articulated by the Chicco, Brenda’s former producer and the manager who accuses Brenda of ignorance, lack of

discipline and extravagancy. On the other hand, the words reflect the negative attitude of journalist who only concentrates on the bad side of Brenda and being lazy to the real story.

Predictability of cognitive structures

The predictability of cognitive structures is based on the notion that the writer has to predict the response of the reader towards his purpose in the text. This is reader toward his purpose in the text. This is clearly presented in the content those the writer's intentions of informing the readers about Brenda's life story will get a positive response from the readers. This is because she is a world known artist who is famous because of her voice and unique style. It is also possible to get a positive response because the evidence that a new album if released get a lot of attention means that any edition about Brenda as a figure of attraction and fame will obviously get a positive feedback.

4.10.9 The why parameter

In terms of the **why parameter**, the main point of discussion is the underlying motive or the intention of the writer behind the writing of the text. These intentions are not revealed with the text titled "**umlonjikazi wodumo**" (the famous female singer) the intentions of the writer behind the writing of the text are not revealed. This implies that it is the reader assumption that will determine the purpose behind the writing of the text.

The writer also explores a suspense device to manipulate the reader intuition to attend to the content. This is evident in the subtopic where there is a use of ellipsis (the three dotted lines) they stimulate an urge to the reader more about the topic, "**Mhle, unesiphowo, unobubele, koddwa unemfeketho yaye uyakuthanda nokufuna abantu beve ngaye. NguBrenda Fassie lowo onesakhe isimbo...**" (She is beautiful, talented, generous, but spoiled and she likes people to listen to her, that is Brenda Fassie, the one with a style of her own ...).

The why parameter also examines the four levels of difficulty which are, the contingent difficulty, the modal difficulty, the tactical and the ontological difficulty. These four levels of difficulty will be applied in the analysis of the text "**Umlonjikazi Wodumo**"

The contingent difficult addresses the references in the text and can be identified because the writer refers back to the media publication that had a negative impact to Brenda's new manager feels that he (manager) has to appeal to journalists to only write what is good and positive about Brenda. The writer also refers to the former manager of Brenda, Chicco Twala who reflects back what used to happen by the time he was managing Brenda, **"Ngezomini ebefika kwigumbi lokushicilela ngexesha. Umculo kuphela kwento awayeyithanda"** (During the week those days she used to arrive early on time. The music was the only thing that she loved)

The modal difficulty addresses the human condition, which can be accessible or inaccessible. In the analysis of the text the reason why the writer wrote this text was because he knew that everybody has an access to the Bona magazine of isiXhosa and for those who cannot read isiXhosa he knew that they would have access of the article in the available language that the magazine is written on. The human conditions will also vary for the accessibility to their financial standards, to the availability of standard shops, which sells the magazine. For example, if the bona sold in town everybody will have access as opposed to those who live in rural areas where they go to town to even buy their food, then in that case there are limited chances of accessibility for the magazine.

The tactical difficulty reflects the purpose of author to be understood only up to a clear level does not apply in this text. The writer is writing to clear a level where everyone who can fully understand and interpret the meaning and the purpose of the text. This means that this difficulty is the only limited to those illiterate people and to those who have no access to the magazine.

The ontological difficulty addresses the constrain imposed by language itself which in this article the language use is a simple isiXhosa language which is standard and used with its formal elements and language building structures to fulfill the communicative purpose of the writer. The text does not reveal any constraints of language whereby the reader feel deprived to access certain information about the content of the text.

4.10.10 (A) Where and when parameters (For all six articles)

The where and when parameter reflects the here and now phenomenon. These parameters addresses the setting or place where the text was written and the time when it was written. This article was written on the month of May in 2003 and the place is known by the writer. However the here an now phenomena can be applied on the perspective of where the narrative text took place, then one can mention the venue which is the hotel where the interview was conducted in Sandton and after that, it moved from the hotel to photo studio. The time for the interview and the photo shoot is not specified in the text expect the delays that were experienced by the writer due to circumstances caused by Brenda.

But what is important is that the article was written for South African about an issue known to them that of a famous female artist in the music industry with the intention of updating them with the life history and the future plans of the artists.

4.10.10 (B) The how parameter

The how parameter addresses the means by which the text is produced and is of lesser important to the analysis of text writing and to the ethnography of writing. But as the writer has taken time to produce the text it has to undergo all the production process, such as the editing of the text, the printing through mechanical machines and then move up to the last stage where it is produced as a product readily to be used by the readers and analyzed.

All these parameters are necessary for the analysis of text and for the information accessibility

4.11 ANALYSIS OF ARTICLE 2: **INENEKAZI ELIVELA KUSAPHO OLUTHANDWA LILIZWE LIPHELA** (A LADY THAT COMES FROM A FAMILY LOVED BY THE WHOLE COUNTRY)

4.11.1 The functional sentence perspective: information structure (properties of the writes parameter)

Topic Sentence Structure

The topic sentence structure is designed in such a way that enables the reader to identify the subject of the topic. The topic, **“Inenekazi”** (A lady) is the topic of the sentence as Hlubi Mboya is the main point of concern in the whole text. The topic is then followed by the descriptive clause which compliments the topic, **“...elivela kusapho oluthandwa lilizwe liphela”** (...loved by the whole country.) The structure of the sentence which forms the the topic of the text plays a linking role and a complimentary role between the topic and the content of the whole text. The highlighted topic constitutes the content of the structure which turns to stimulate the reader's sense of curiosity. This makes the reader to get to read more about the topic in order to get the meaning behind the sentence structure, hence the topic sentence is regarded as a stimulus for reading energy.

Topic Continuity

The continual restatement and repetition of the noun phrase with the intention of realizing the continuity of the topic is referred to as the topic continuity. The continuous mention of the noun phrase and the noun **‘Inenekazi’** (a lady) which refers to the main character in the text is identified in various positions in the text. The writer has used various lexical items that refer to the same person the topic is referring to. The intention of the writer is to emphasize the role of the topic in the theme of the text. This continuity is identified in the beginning of the text whereby the writer refers to the lady **‘inenekazi’** which was mentioned in the topic with her real name, **“Uhlubi useluthandweni.”** (Hlubi is in love). At the same time the writer is also introducing the theme of the text.

The writer also uses other lexical items or nouns to refer to the same person as it is indicated in the statement that, **“Indawo kaNandipha okukudala evelelwa zizinto ezibuhlungu ayidlala kwiSidingo kuphela komsebenzi wobulinganiswa kule**

nzwakazi...” (The role of Nandipha who has been through traumatic experiences in iSidingo is the best role in her acting career with this lady...) The writer has used pronouns to restate the topic as shown in this statement, **“Kule minyaka idlulileyo ube lixhoba lodlwengulo, ukuxhwilwa, iHIV nokuba likhoba lecocaine, wabonisa ukuba uthando loyisa yonk’ into.”** (In the past four years she has been a victim of rape, abduction, HIV and she showed that love conquers all.) The writer has emphasized on the continuity of the topic by using demonstratives that refer to the main character. The following statement reflects this fact, **“...KwiSidingo kuphela komsebenzi wobulinganiswa kule nzwakazi.”** (In iSidingo this is the only role for this lady).

The continuity of the topic is also enhanced by the continuous use of the first person singular pronoun **Ndi-** (I) to refer to the views and beliefs of the main character. This is clearly presented in the following exemplification, **“Ndiyidlala ngathi ndim ngenene le ndawo yebhinqa elineHIV...Ndenza uphando mihla le ndijonge ulwazi olutsha lokulwa neAIDS kwi-Internet.”** (I play this role of the HIV positive woman like me...I conduct research everyday to collect new information from the internet.)

All these conventions contribute to the continuity of the topic.

Topic Structure Analysis

The topic **“Inenekazi elivela kuspho oluthandwa lilizwe liphela”** (A lady that comes from a family loved by the whole country) is analyzed indepth in the topic structure analysis. The topic is written in small bold letters with highlighted colour. This is a way of attracting the reader to read the topic and this will automatically encourage the reader to be inquisitive about the meaning carried by the topic. In other words this means that the reader will want to know the person whom is referred to as the lady **“inenekazi’**, the family that is viewed as so important in such a way that it is admired by the whole country as the topic reflects, **“...elivela kusapho oluthandwa lilizwe liphela.”** (...from a family admired by the whole country.) The writer has also structured the topic in such a way that it is complimented by the sub topic, **“Ndenz’ umsebenzi obalulukileyo emzantsi Afrika”** (I am doing an important job in South Africa) The bold sub topic indicates the unique style of the writer in presenting the information, hence his style reflects his artistic skill and professionalism in the writing of this text.

This unique style is also reflected by the structure of certain paragraphs as they reveal the presentation of the content and theme, such as the love of Parsons and Nandipha, **“Ngaphaya koko Unandipha uyathandwa nguParsons yaye usoloko enaye ebubini nasebumnandini.”** (Afterall, Nandipha is loved by Parsons and he is always with her in bad and in good situations). This clause reflects the link between the content and the topic.

This means that the topic structure analysis involves the writer's presentation of the content. It also represent the format explored by the writer to present the information as it is identified that each and every section introduced with it's sub-theme is began with a capital letter, as seen in the first paragraph **“UHlubi Mboya useluthandweni.”** (Hlubi Mboya is in love”, **“Uncokole neBona kusasa ...** **“(She chattered with Bona in the morning), “KwiTV umtshato kaNandipha noParsons Matabane uthandwa kakhulu ngababukeli”.** (In TV the marriage ceremony of Nandipha and Parsons Matabane is loved very much by viwers or audience), and lastly, **“Uyavuma naye lo mlinganiswa ...”** (This actress agrees)

The writer uses these conventions to attract the readers' eyes with a good presentation and structure of the text. And lastly, each paragraph says more about the topic, the acting role and the real life of the actor, Nandipha/Hlubi Mboya.

Topic comment analysis

The topic comment addresses the theme of the sentence which is a topic of the text. This implies that the title or heading of this text **“Inenekazi elivela kusapho oluthandwa lilizwe liphela”** (A lady from a family loved by the whole” is the topic of the text which reflects the theme of the content. The topic is followed by the narrator's content with illustration, caption and sub-heading which contribute in the meaning and interpretation about the topic. In other words the subheading caption and illustration perform the role of being comments to the topic. This means that the sub-heading **“Ndenz' umsebenzi ophambili eMzantsi Africa”** (I am doing the best job in South Africa) plays the role of supporting the meaning of the topic. The use of illustration **“UNandipha one HIV uveliswa luthotho lweengxaki. Indawo ayidlalayo uHlubi Mboya kubomi bakhe uyibona ilithuba lokuthetha nabantu abachatshazelwa yile ntsholongwane”** (Nandipha who is HIV positive has experienced a number of problems. The role played by Hlubi Mboya in

her life she considers it as a chance to speak to people who are affected by the virus) provides more intuition, interpretation and more information and understanding of the ideas based on the topic.

The writer also reveals the reasons why she refers to her work (Hlubi) as the most important job in South Africa. As Hlubi deliberates on the kind of job she does and the meaning of incidents to her real life situation, she states that, **"Indawo kaNandipha okukudala evelwa zizinto ezibuhlungu kwiSidingo kuphela komsebenzi wobulinganiswa kule nzwakazi...yaye ukholelwa ekubeni yindawo abalulekileyo le ayidlalayo"** (The role played by Nandipha in Isidingo suffering is the best...and she believes that it is the best) Her role in acting she considers it as a challenge to know and to experience the misery experienced by those who suffer because of HIV, and for that reason she says **"Ndenza uphando mihla le ndijonge ulwazi olutsha lokulwa neAIDS kwi-Internet. Izigidi zabantu bakowethu banale ntsholongwane yaye ndineqhayiya lokumela loo nto."** (I conduct research everyday on internet about new information to fight AIDS. Millions of our people have this virus and I am proud to represent that).

The writer also reveals Hlubi's character or a quality of empathy where she suffers with those who suffer and celebrate with those who celebrate which is a good human quality **"Xa uNandipha wayeqal' ukufumanisa ukuba uneHIV ndaba noloyiko lokokuba abantu baza kucingel' ukuba uttlubi unayo ngokwenene"** (When Nandipha discovered that she was HIV positive I was frightened and I thought that people will think that Hlubi does have HIV in reality), **"Abantu abanale ntsholongwane bafuna sibaxhase hayi ukuba sibachase"** In the above statement the writer expresses the importance of the ideas of the lady by using a direct quotation of a comparative phrase which reveals the support deserved by those who are affected and infected by the virus. The writer expresses the demand of the actor because of her role in Isidingo, **"UHlubi ufunwa macala onke yaye umenywa kumatheko aphambile njengondwendwe olubalulekileyo."** (Hlubi is in demand everywhere and is invited as an honoured guest in many occasions). This also reflects the importance and recognition of Hlubi as a famous young actress.

Given New Information

The given information refers to the background information which is assumed to be known by the reader. When looking in the article under discussion **“Inenekazi elivela kusapho oluthandwa lilizwe liphela”** (A lady from a loved family by the whole country) The lady who is the main concern and the main character in this text is known across the country and this is reflected by the topic as it refers to Hlubi Mboya as coming from an admired family which is known and loved by the whole country. The fact that she is an actress of a TV drama **“Isidingo”** and her role as a victim of rape, abduction, HIV and a cocaine addict is also a given information as it is known to those who watch the TV drama and to those who read about it, **“...ube lixhoba londlwengulo, ukuxhwilwa, iHIV nokuba likhoboka le cocaine”**. Her role is also known that she is in love with Parsons who is a son of the Matabane family who at a certain stage resented her for being HIV positive, as this is reflected that, **“Ngaphaya koko uNandipha uyathandwa nguParsons”** (Besides that Nandipha is loved by Parsons). There are many examples in this text that reflect the given information.

The new information usually follows after the given information as it (given) backgrounds for the new information. Various examples in the text reflect the new information as it can be identified in the first paragraph where the writer introduces Hlubi Mboya as in love and after that leaves the reader in suspense which leads to an assumption that she is in love as it is in the TV drama, **“UHlubi Mboya useluthandweni....kule minyaka mine kwiSidingo ube lixhoba...”** (Hlubi Mboya is in love...In the past four year in Isidingo she has been a victim...) Then towards the end of the sixth paragraph the writer introduces again the issue of Hlubi's love that, **“UHlubi uthandana nomnxibelelanisi we-inshorensi uKirsten Arnold”** (Hlubi is involved/ in love with an insurance broker Kirsten Arnold). This information is new to the readers as they only know the Nandipha who is in love and has married Parsons Matabane.

The writer also reveals a new information about Hlubi's expect acting of representing exactly the character she plays, **“Ndiyidlala ngathi ndim ngenene le ndawo yebhinga eline HIV...Ndenza uphando mihla le ndijonge ulwazi olutsha lokulwa ne AIDS kwilInternet...Andazi kwanto ngeziyobisi. Ngethuba uNandipha eqalis' ukutshay' icoke ndayifunda yonke inkqubo yakhona khon' ukuze ndiyenze igqibelele.”** (I

perform this of being an HIV positive lady role as if its me...I conduct research everyday about new information about fighting AIDS...I don't know anything about drugs...I learn the way of sniffing coke) This also reflect that she does what she has to do for the acting purposes even if she is against that as she expresses her feeling that "Iyandigulisa nje into yokufunxa umgubo ngempumlo" (It makes me sick to suck a powder with my nose). And lastly, the reader is informed about Nandipha's career that **"Ndenze izifundo zoMthetho eyunivesithi yaye xa ndandingafumananga kwiSidingo ngaba ndiligqwetha eKapa ndilwela izinto endikholelwa kuzo."** (I studied law at the University and if I could have not got the acting position in Isidingo I could have been a lawyer in Cape Town fighting for the things I believe in). Captions and illustrations have a role of changing the new information to be given information as they make the reader to be on board and in an equal status with the writer.

Theme-Rheme

The theme refers to the first phrase mentioned in the clause of the first sentence and it represents the point of departure for the writer. The theme can be identified in the text under discussion titled **"Inenekazi elivela kusapho oluthandwa lilizwe liphela"** (A lady that comes from a family love by the whole country). The writer's point of departure in the above topic is **"Inenekazi"** (A lady) because the lady of uHlubi Mboya is the subject of the clause which in this instance is the subject of the headline or topic of the text. This in other words means that the point of departure for the writer reflects the main character of the text. This is clearly identified in the text progression because each and every sentence of paragraph will refer back to the subject of the topic as indicated in the following examples, **"UHlubi Mboya useluthandweni"** (Hlubi Mboya is in love), **"Kubomi bakhe..."** (In her life...), **"Ndiyidlala ngathi ndi..."** (A play the role as if...). All these examples indicate the theme of the text which is all about the lady or about Hlubi Mboya.

The rheme represents the move away from the writer's starting point of from the point of departure. This is applicable after the subject of the theme has been stated then you ask a question that "what about the subject? Or what is it about Hlubi Mboya or What does the writer say about the **"Inenekazi"** (lady). It is after those questions that the writer begins to deliberate, to narrate, to define, explain, exemplify and classify the theme in an attempt of moving away from the theme of from the writer's point of departure. This is clearly

represented in this text under discussion because immediately after the subject **“Inenekazi”** (the Lady) the writer begins to comment on the subject, **“...elivela kusapho oluthandwayo lilizwe liphela”** (...from a family that is love by the whole country). The writer goes on to deliberate on the theme by revealing about the new information about the theme that **“UHlubi Mboya useluthandweni.”** (Hlubi Mboya is in love).

There are other clause that are identified in the text as they give more complement and information about the subject such as the sub-topic which is a direct quotation of Hlubi's statement that **“Ndenz' umsebenzi ophambili eMzantsi Afrika”** (I am doing the best job in South Africa). The writer also explains the caption to give more understanding about the role played by the lady that. **“UNandipha one HIV uvelelwa luthotho lweengxaki. Indawo ayidlalayo uHlubi Mboya kubomi bakhe bokwenene uyibona ilithuba lokuthetha nabantu abachatshazelwa yile ntsholongwane”** (Nandipha who is HIV positive experience a stream of problems. The role played by Hlubi Mboya in her real life symbolizes a chance to speak to the people affected by this virus). This signifies the point that she does not claim the fame for herself as a well know actress, but she does feel the pain experienced by people who suffer from the HIV disease and she is not only acting a story but she is representing what the community suffers from.

Focus Pressupposition Relations

The focus relation refers to the main point of the writer, which is the new information that reveals the writer's perspective about the content of the text. This (focus) relation can be identified in the text **“Inenekazi elivela kusapho oluthandwa lilizwe liphela”** (A lady that comes from a family which is loved by the whole country) as he reflects the new love that Hlubi Mboya has with her new boyfriend, Kirsten Arnold and the way Hlubi feels about the newly acquired affair/relation, **“UHlubi useluthandweni...sithandana kakhulu yaye sisandul' ukuqala...Ndiyaqala ukuba seluthandweni yaye ndithabathekile.”** (Hlubi is in love... We love each other very much and we just started...It is my first time experiencing such love and I am very happy). The writer's focus is also to reveal the reason behind the expect performance of Hlubi and he does that by using conventions of direct speech that **“Ndenza uphando mihla le ndijonge ulwazi olutsha lokulwa neAIDS kwilInternet...Ndiyidlala ngathi ndim ngenene le ndawo yebhinga eline HIV...Andazi kwanto ngeziyobisi. Ngethuba uNandipha eqalis' ukutshay' icoke ndayifunda yonke**

inkqubo yakhona khon'ukuze ndiyenze igqibelele." (I conduct research everyday to look for new information of fighting with AIDS in the Internet...I perform this role of a woman with HIV as if it is myself...I do not know anything about drugs. By the time Nandipha started smoking coke I learnt everything about it so that I can do the performance the best way).

The writer also reveals aspects concerning her belief about the way people affected with AIDS should be treated and she states that **"Abantu abane ntsholongwane bafuna sibaxhase hayi ukuba sibachasa"** (People with this virus need us to support not to neglect/curse them).

The presupposed relation refers to the backgrounded or the highlighted information. In other words it refers to the information already known by the reader. The presupposed relation can be treated synonymously with the given information. It is important to note that the given information can be assumed by the writer but it remains to the reader's perspective to determine whether that particular information is given, presupposed or focused. The presupposed information is demonstrated in this text as the readers are well assed about the acting role performed by Hlubi as Nandipha in the TV drama Isidingo. The following aspects are know to the readers that **"KwiSidingo ube lixhoba lodlwengulo, ukuxhwilwa, iHIV nokuba likhoboka lecocaine, wabonisa kananjalo ukuba uthando loyisa yonk' into"** (In Isidingo she has been a victim of rape, kidnap, HIV and a cocaine addict, she also proved that love conquers everything). This is one of the examples known by the TV viewers as these aspects represent the role Hlubi played.

The readers are also well versed about the marriage ceremony of Nandipha and Parsons Matabane as it was advertised from time to time in the television before the day is was shown of the episode of Isidingo, it is for this reason that the writer reflects that **"kwiTV umtshato kaNandipha noParsons Matabane uthandwa kakhulu ngababukeli"** (In TV the marriage of Nandipha and Parsons Matabane is loved very much by viewers). The negative attitude expressed by Ma Agnes towards Nandipha because she is HIV positive is also known to the readers and the writer has revealed that to show the ignorance people have even in the real life situations which is caused by lack of information about the virus, **"...kodwa owona mzuzu waba buhlungu kakhulu kuxa uMa Agnes wayengafuni ukuba aphaathe (Nandipha) usana lukaLettie kuba esoyikisel' ukuba angase amosulele nge HIV"** (...but the worst minute that was so painful was when Ma Agnes did

not want her to touch Lettie's baby because she (Ma Agnes) was afraid that she will infect the child with HIV). All these instance reflect the events known to the readers and therefore considered to be foregrounded information.

4.11.2 Properties of the text structure:

4.11.2.1 Text Cohesion

As text cohesion represent the chronological segvenung of information in a text expressed by the relationship between clausal and sentential units, the following factors will be examined in the analysis of the text, titled **"Inenekazi elivela kusapho oluthandwa lilizwe liphela"** (A lady from a family loved by the whole country): ellipsis, collocation, repetition, demonstratives, conjunctions, substitution and comparative cohesion and reference.

Ellipsis

The ellipsis refers to the use of elliptic device of language use whereby the writer uses symbols in a form three dots, a negative sign – or oh excetra (etc) to represent an omission of items, words or sense which have less contribution to the text of which have been mentioned prior. Three instances reveal the use of the elliptic language in the text under discussion and the first instance is when Hlubi expresses the feeling she has about the love she has with her new partner that she only experienced if only when she is performing in the drama with Parsons as she was really loved by Parsons in goodness and in badness"...uNandipha uyathandwa ngu Parsons yaye usoloko enaye eubuni nasebumnandini."(Nandipha is loved by Parsons as he is always there in good and in bad times) The use of the ellipsis is demonstrated by what shows Nandipha's love to be extra-ordinary which are not mentioned by the writer, but only expresses that, **"Bendingenaye umntu ondithanda ngolo hlobo mna – de kwangulo nyaka..."** (I did not have someone who loved me that way – until this year...).

The second occasion that the writer has used the elliptic language is when Hlubi reveals the audience response towards the TV drama and she expresses the large number of people who love the drama and that is caused by the continues evaluation of views,

“Umbhali ongumququzeleli uWinnie Serite uthu basoloko befumana iziphumo ezifanayo – oyena ndoqo weli bali lusapho kwakwaMatabane olwaluhlupheka ekuqaleni...” (The script writer Winnie Serite says that they always get the same results – they main theme of this story is the Matabane family which was struggling at the beginning...) The negative sign represent the kind of results either in figures or in a form of questionnaire used to determine the viewers response. The last instance where the writer uses the elliptic language is when the writer expresses the general problems experienced by people who are in relationships whether married or not. He (the writer) explores an ellipsis of a negative sign to represent the kind of problems not mention in the text that are similar to those experienced by the couples in the TV drama and especially the problems experienced by Parsons and Nandipha, **“Abantu bonke bayalwazi uthando neengxaki zalo kule mihla – yaye bathanda kakhulu uNandipha noParsons.”** (Everybody knows about the love and problem experienced these days – and they love Nandipha and Parsons very much).

Collocation

Collocation refers to the use of idiomatic expressions to emphasize the writers' point of view or the character's point of view in the text or in the content of the article. On the other hand collocation also represents the association of particular words with another. Both qualities of collocation will be identified in the analysis of the text **“Inenekazi elivela kusapho oluthandwa lilizwe liphela”** (A lady from a family loved by the whole country). The collocative expressions are clearly explored by the writer to show how extra-ordinary love can conquer everything, even the rape, the kidnap, ne HIV and the addictive behaviour to cocaine, as this is expressed by the writer that **“...wabonisa kananjalo ukuba uthando loyisa yonk' into.”** (...she reveals at the same time that love conquers everything) The idiomatic expression **“uthando loyisa konke”** (love conquers all) gives a picture of the mind about the ordeal and the difficulties experienced by Nandipha but her love with Parson did not fail but it survived against all those difficulties.

The writer also expresses different views by using expressions that usually co-exist or blend together as they are referred to as juxtaposition. In the statement expressed by Hlubi to expose the extra-ordinary love she shares with Parsons she uses the terms that are used when a man and a woman are formally married by a priest or by law that they will

love each other through thick and thin, in sickness and in health ”...**ebubini nasebumnandini.**” (...in bad and in good). This means that (the bad and the good) “ububi nobumnandi” are the words that collocate together. It is the same case with words “umhlala-phantsi” (to retire) as these are two verbs that are used simultaneously to form one noun which symbolize the retirement of a person because she has reached the necessary age limit to render her services in that particular field,”...**Kangangokuba ndifuna ukuqhubeka kangangoko ndinako ndize ndithath’ umhlala-phantsi emva koko...**” (...such that I want to continue as I can so that I can retire after that...).

The writer also explores the collocative conventions of the word “**undaba-mlonyeni**” (to be spoken about) “**Akakhathazwa kukuba ngundabamlonyeni kwam yaye naye uneenjongo njengam ngomsebenzi wakhe,**” (He is not bothered by me being on talks and he has his own plans just like me in his career). The noun ‘undaba-mlonyeni’ is a combination of two nouns ‘iindaba’ (news) and “umlomo” mouth, these two words collocate to symbolize the news that are talked about and in this instance the news are about the actress, Nandipha who plays a role that attracts attention of many viewers in such a way that she is always talked about. This word can be used to define something bad which is talked about or something good. And in this example the term is used to refer to go acting performed by Hlubi Mboya.

Repetition

The element of repetition refers to the frequent use of certain terms, phrase or clause in the same text with the intention of emphasizing the importance of the role played by Hlubi in the South African TV drama, Isidingo. The writer also repeats certain items to reflect human experiences and this repetition is sometimes reflected by the use of synonymous or similar items.

In the text under analysis the writer uses the terms “**ixhoba**” (a victim) to express the suffering experienced by Nandipha in the role she plays, at the same time he (the writer) also uses another term which means the same thing “**ikhobaka**” (victim/addict) as “**ixhoba**” the writer uses these terms when revealing sorrowful experience Nandipha had to go through, “**Kule minyaka mine kwiSidingo ube lixhoba lodlwengulo, ukuxhwilwa,**

iHIV nokuba likhoboka le cocaine..." (In the past four years she has been a victim of rape, kidnapping, HIV and a victim or an addict of cocaine...).

The writer also uses different terms to refer to the same person, Hlubi as lady **"Inenekazi elivela kusapho oluthandwa lilizwe liphela"** (a lady that comes from a family loved by the whole country), **"Kule nzwakazi iname-26 eminyaka..."** (In this lady who is 26 years old), **"...ngenene le ndawo yebhinga eline HIV..."** (...the best way about this woman with HIV...). He also explores the term (to inhale or to smoke) to refer to the something but in two similar words as he refers to the use of drugs by Nandipha as **"Ngethuba uNandipha eqalis' ukutshay' icoke ndayifunda yonke inkqubo...lyandigulisa nje into yokufunxa (to sniff) umgubo ngempumlo"** (By the time Nandipha started smoking coke I learnt about the situation/the process...It makes me sick to sniff a powder through my nose). The writer also refers to these drugs used by Nandipha as cocaine and as coke this is to make every reader aware of the type of drug Nandipha used in the term understood by her or him.

The writer does not forget to refer to Nandipha boyfriend as **"...uthandana nomnxibelelanisi...uthi indoda ancuma nayo ayimphazamisi..."** (...in love with a broker...she says that the man she loves does not disturb her) Both term **"uthandana"** and **"ancuma nayo"** refer to the same thing the one you are in love with, but the writer has reflected it with the intention of emphasizing the love affair of Nandipha in her real life outside the acting business.

Demonstratives

Demonstratives markers are used by the writer to refer back to the phrases mentioned prior with the intention of establishing discourse emphasis, deixis and nominal and casual links in a text.

The use of demonstratives is a way of enhancing the cohesiveness of a text as they link one aspect to the other as it is revealing in the statement that **"...kule nzwakazi inama 26 eminyaka ubudala kwaye ikholelwa ekubeni yindawo ebalulekileyo le ayidlulayo"** (...in this lady who is 26years of age and who believes that the role she plays is very important)The **"kule"**(in this)is a demonstrative that the lady has mentioned before and the lady who referred to is Hlubi who has a new love besides the love she plays in Isidingo.

The writer also expresses the way people are affected by HIV and AIDS in way of emphasizing the impression of the role played by Hlubi, the main emphasis is on the use of demonstrative, **“banale”**(they have this). This demonstrative refers back to the virus mentioned before in the text has been expressed by Nandipha that **“Ndenza uphando mihla le ndijonge ulwazi olutsha lokulwa ne AIDS kwi-Internet** (I conduct research for more information to fight with AIDS in Internet) then immediately this statement is followed by the one with a demonstrative **“banale intsholongwane ..”** to indicate the condition of the addition of information to the one mentioned before. The statement **“ndineqhayiya ukumela loo nto”** (I'm proud to stand for that reveals another use of demonstratives loo(that) express the pride Hlubi has of playing the role which implicate the suffering of people especially those affected and affected by the virus.

Another demonstrative which is prominent in this text is **“le”** (this) as it appears several times in this text to show emphasis of point mentioned before, as it is case with **“lo mdlalo ngowabo bonke abantu** **“(this drama is for every body)”**. The drama iSidingo is referred to as lo (this).even in the statement about the main character of the text that, **“uyavuma naye lo mlinganiswa”** (this actress also agrees). The demonstrative **lo** (this) refers back to Nandipha as an actress which has been the point of discussion right from the beginning of the text.

Conjunction

The use of conjunctions in this text is prominent as the writer uses these to link and create relationship and flow of the text. The first conjunction used in this text is **nokuba** (and to be) which indicates a string of misfortunes that have crowded the actor of iSidingo as it is indicated by the statement that **“kule minyaka mine kwiSidingo ube lixhoba lodlwengulo, ukuxhwila, HIV nokuba likhobaka lecocaine,”**(In the past four years she has been a victim of rape, abduction, HIV and addict of cocaine). The writer also highlights Hlubi's future plans that **“kubomi bakhe bokwenene unqwenela ukuzinza nendoda ancuma nayo yase Libya ayibhakele imiqathane, kodwa hayi ngoku”** (In her real life she would to stay with her man from Libya who has baked cookies...but not now). The conjunction **kodwa** (but) indicates the time frame in Hlubi's life plans, as she wants to concentrate on her five years to come before planning to be a mother and a wife.

Another conjunction which seem to be prominent device for the writer in this text is **“xa”** (when) as these are various instances it is used to denote the feeling Nandipha had when

she discovered that she is HIV positive, she expresses her feelings that by indicating that **“Xa uNandipha that she is HIV emva kokudwengulwa ndakhathazeka kakhulu iintsuku ezeliqela”** (when Nandipha was discovered that she is HIV positive after the rape I was so hurt for several days) the conjunction **“emva”** (after indicate the connection of one event which is discovery of the virus after the event of rape. The writer also uses the **“xa”** (when) conjunction to demonstrate the extra –ordinary love shared by Hlubi and Kirsten as Hlubi states that **“Sonwabile” kakhulu yaye xa sikunye siyakhululeka silibale ngengxaki zasemhlabeni.”** (We are happy and when we are together we feel free and we forget about the world problems).

The conjunction **“ukuze”** (so that) is used by the writer to indicate the intentions behind the excelling performance of the actress and this reflected and revealed by the actor as she says that **“Ngethuba uNandipha eqalisa ukutshaya icoke ndayifunda yonke inkqubo yakhona khon’ukuze igqibelelele”** (By the Nandipha started smoking coke I learnt the whole scenario so that I can perform it to the best).

As indicated before that because the actor shows her plans and her vision that **“Umtshato ubalulekile kum kodwa hayi kwiminyaka –5”** (marriage is important to me but not but not in the 5 years) the growth of the Matabane family business is also reflected by the writer and ordeal they have encountered as a family and even in this issue the use of the conjunction **kodwa** (but) is identified **“...oyena ndoqo welibali lusapho lwakwaMatabane elwaluhlupheka ekuqaleni kodwa ngoku luneshishini elinempumelelo”**. (...the main theme of this story is the Matabane family that was suffering at the beginning but now has a successful business).in these examples the writer also link the demonstrative with conjunctions with the intentions of demonstrating the role played by these linguistic conventions to manipulate a cohesive text.

Substitution and Comparative Cohesion

The substitution and comparative cohesion overlap in their functioning and they can be reflected in the same example as they interact together. These two conventions are identified in the statement expressed by Hlubi when she reveals the way she performs in the role of Handipha, **“Ndiyidlala ngathi ndin ngenene le ndawo yebhinga elineHIV”** (I perform the role of this HIV positive woman as if it was me).

The use of the comparative marker “ngathi” (as if) reflects the comparison of a role of an actor and the role of the actor in real life. At the same time it reflects the way Hlubi substitute her life with the life of acting. The writer also expresses the love Nandipha has with Parsons that it survives in good and in bad, which shows the comparison of two situations and circumstances of bad and good as she states the **“Ngaphaya koko uNandipha uyathandwa nguParsons yaye usoloko enyae ebubini nasebumnandini”** (Besides that Nandipha is loved by Parsons and he is always with her in bad and in good).

The writer also explores a demonstrative **ngolo hlobo** to compare the way Nandipha has been loved as compared to the way she is loved by her present lover, Kirsten Arnold, she expresses that by saying, **“Bendingenaye umntu ondithanda ngalo hlobo mna-de kwangulo nyaka...”** (I did not have a person who loves me this way until this year). The writer also compares Hlubi with Nandipha that she is the same, **“UHlubi mhle njengo-Nandipha owayeka ukutya iziyobisi kwiTV”** (Hlubi is beautiful like Nandipha who stopped using drugs on TV).

The writer also expresses the difference of lifestyle in the Matabane family by comparing them during the time they use suffering and the time of success, **“... oyena ndoqa weli bali lusapho lwakwaMatabane olwaluhlupheka ekuqaleni kodwa ngoku luneshishini elinempumelelo.”** (...the main theme of the story is the Matabane family, which was suffering at the beginning but now is successful in the business).

Then lastly the writer expresses the comparison of the way people with HIV should be treated as opposed to the way people treat them, **“Abantu abanale ntsholongwane bafuna ukuxhaswa hayi ukuba sibachase”**. (People with this virus need to be supported, not be rejected). The last statement rejects the incomparable role and lifestyle Hlubi has and the satisfaction she has about her way of living when she says, **“Ngaba yinton’enye endiyifunayo?”** (What else do I need?) The “enye” (other) is used as a comparative marker between the lifestyle Hlubi has and the one she does not need.

Reference

There is a prominent use of reference markers in this text. These markers indicate the reference to the topic or to the theme of the sentence or phrase mentioned before or earlier on. These reference markers can be identified as they are used by the writer to

express an additional information, **“kwiSidingo ube lixhoba lodlwengulo, ukuxhwilwa, iHIV nokuba likhoboka lecocaine, wabonisa kananjale ukuba uathando loyisa yonk’into”** (In Isidingo she has been a victim of rape, abduction, HIV and cocaine addiction, and shown above that, that love conquers all).

The statement **“Bendingenaye umntu ondithanda ngolo hlobo mna-“** (I had no person who loved me that way -) indicates a reference of the way explained earlier of the extraordinary love shared by Nandipha and Parsons which Nandipha never experienced before until this year when she met Kirsten Arnold her real lover, **“de kwangulo nyaka.”** The term **“ngolo hlobo”** (in that way) represent the situation mentioned before. The writer also uses and prepositional marker **“emva koko”** (after that) to refer back to the plans mentioned earlier by Nandipha in her acting career, **“...ndifuna ukuqhubeka kangangoko ndinako ndize ndithath’umhlala-phantsi emva koko ndibe ngumfazi nomama”**. (... I want to continue up to my best and so that I take a retirement after that I can be a wife and a mother).

The writer also uses infinite statement to refer back to the statement mentioned earlier as it is the case with the statement about Winnie Serite, a producer, **“uWinnie Serite uthi basoloko befumana iziphumo ezinye-“** (Winnie Serite is saying that they always get the same results -) a question could be asked **“Kwintoni?”** (In what?) , then the reader will refer back to the research done by the producer to determine the view ship about the drama as it has been stated that, **“Ababhali beSidingo benz’ uphando ngababukeli qho, bahlale imibhalo yabo kubabukeli abahlala ezidolophini nabasebenzayo abahlala ezilokishini nakweziny’ iindawo”**. (The Isidingo script writers conduct research about their audience frequently, they assess their scripts on viewers who stay in the cities, and those who work there but staying in the townships and other places).

Lastly the rhetorical question asked by Hlubi at the end of the text refer back to the whole content of the text as the answer is clear to the person who has read the whole text and can easily answer the question, **“Ngaba yintoni enye endiyifunayo?”** (What else could I need?) from the whole lifestyle I have described and narrated? And the answer for that would be (nothing) **“ayikho”** as the reader could refer back and see that there is nothing she could rather opt for than the life she has.

4.11.2.2 Text Coherence

Text coherence reflects the text structure and it is chronological pattern. A text to be recognized as coherent the following factors will be addressed: Non-linguistic bases of coherence, relevance, elements of subordination and coordination, use of inferences and rhetorical patterns within coherence.

The non-Linguistic bases of coherence

The arrangement of the text structure through the relevant and appropriate use of writing conventions accepted in the writing of a Bona article. The accepted language and style of writing employed by the writer of the text are examined. In this text the writer has followed the required construction and has established an important element of non-linguistic coherence in this text. All the aspects are reflected in the text titled **“Inenekazi elivela kusapho oluthandwa lilizwe liphela”** (A lady from a family loved by the whole country). The writer has written the heading of this text in a shaded colour to adapt and to substitute the bold style of writing a heading.

The writer has used one big caption to produce a reminder to those readers who have forgotten who Hlubi Mboya is, at the same time a big caption to attract the reader's attention to ask what is it about Nandipha, so as to start reading, and thus the writer's intention fulfilled and accomplished.

The bold, big lettered sub-topic reflects the main theme of the text, this is expressed by the whole article as it narrates in an explicit manner the main charactering role played by Hlubi in Isidingo **“Ndenz’ umsebenzi ophambili eMzantsi Afrika”** (I am doing the best job in South Africa). In addition the caption alongside also highlights the theme of the content as it indicates that **“uNandipha oneHIV uvelelwa luthotho lweengxaki. Indawo ayidlalayo uHlubi Mboya kubomi bakhe bokwenene uyibona ilithuba lokuthetha nabantu abachatshazelwa yile ntsholongwane”** (Nandipha who is HIV positive has experienced a string of problems. The role played by Hlubi Mboya in her real life considers it as a chance to talk with the people affected by this virus).

Lastly the writer begins each paragraph with a capital letter to reflect the change of a sub-theme and to present a structure which is unique as his own style of writing, as this can be

identified: The first paragraph introduces the main actor Hlubi Mboya as in love and the ordeal she has been through in the four years of Isidingo, and also the expectees she shows in her career of acting, up to paragraph 5. From paragraph 6 she introduces her man of his dream and the man in her life, Kirsten Arnold, she also expresses the love they share and how they treat their love away from their working experiences.

Paragraph 8 addresses Nandipha's way of dealing with drugs as she never used them in real life. Paragraph 10 addresses her future plans marriage and life after retirement.

Paragraph 11 addresses the viewers response and the main theme of Isidingo "the Matabane family", the way Nandipha was treated by viewers after being infected by the virus, her community role in educating about the virus, the reaction of MaAgnes and lastly the satisfaction she has about the job she is doing.

Relevance

Relevance refers to the potentiality of the writer to write in such a way that what is entailed in the content is not abstract by clear and interpretable to the readers. The relevance of the content of a text enhances the readers to relate what is written in text to their own life experiences. In that way the critical analysis of the text is fulfilled and new information is created.

Right from the beginning of the story the writer is reflecting the criminal pandemic experienced by South African citizens whereby women and children become victims of rape, kidnapping and abduction. This also reflects the drug abuse, especially the youth, celebrities that become addicted to drugs such as cocaine.

The disease which is incurable and destroying everywhere in the world especially South Africa is represented in this text and the way people have to be treated, as Nandhipa states it clearly that we as people have to associate with people have to associate with people with Aids by supporting not rejecting those who are affected. This means and send message to everybody to embrace the Aids victims with love and warmth.

This text is also relevant as it expresses the success of those who work hard to succeed as an example is set by the Matabane family in the text. The writer also express and

reveals the end of discrimination against cultures, colour, social background. This is identified by the extra-ordinary love shared by a South African woman, Hlubi with a man from Libya. All these aspects show the relevance of this text to human life, especially to South African citizens as their experiences are depicted through the drama, iSidingo.

Elements of subordination and coordination

The element of subordination refers to the aspect of causes and conditions which are reflected in the text. The restatement and repetition of certain concepts and items are also part of subordination and coordination and they will be investigated in the text about Hlubi Mboya a TV drama actress. These elements turn to overlap with the comparative and substitution cohesion as that will be evident in the analysis of this text.

The writer has portrayed a character that survives all the difficulties experiencing in life as Nandipha has done in the drama, **ISIDINGO “kwiSidingo ube lixhoba lodlwengulo, ukuxhwilwa, iHIV nokuba likhobola lecocaine, wabonisa kanuhjalo ukuba uthando loyisa yonk’into”** (In Isidingo she has been a victim of rape, kidnap, HIV and drug addict cocaine, she has shown also that love conquers all). The intention for the reflection of these bad experiences is to reflect the real life experienced by people in South Africa. Nandipha also compares the love she has with Parsons and the love she has just acquired in her real life and these experiences reveal a good and a satisfying experience to her life, **“Bendingenaye umntu ondithande olo hlobo mna de kwangulo nyaka”**. (I did not have a person who loved me in that way – until this year). This statement can be referred back to the description given by Hlubi about the love they share with Parsons in the ISIDINGO **“... uNandipha uyathandwa nguParsons yaye usoloko enaye ebubini nasebumnandini ... Naleyo into ndiyithathel’ ingqalelo kakhulu.”** (Nandipha is loved dearly by Parsons and he is always in her side in good and bad ... even that I take it into consideration)..

The writer also expresses the cause of the expectees performance by Hlubi in the role of being and HIV woman and a drug, **“Ndiyidlala ngathi ndim ngenene le ndawo yebhinqa elineHIV ... Ndenz’ uphando mihla le ndijonge ulwazi olutsha lokulwa neAids kwi-Internet ... “** I play the role of an HIV woman as if I am real ... I conduct research everyday in the Internet and search for new information of fighting with AIDS). She also goes out of her way to make sure that every performance she does is to her best

as she expresses that, **“Andazi kwanto ngeziyobisi. Ngethuba uNandipha egalis’ ukutshay’ icoke ndayifunda yonke inkqubo yakhona khon’ ukuze ndiyenze igqibelele.”** (I do not know anything about drugs. By the time Nandipha started smoking coke I learnt everything so that I can do the best way).

The writer also restates the importance of marriage to Hlubi and the time frame she has on her career plans **“Umtshato ubalulekile kum kodwa hayi kwiminyaka emi-5...”** (Marriage is important to me but not in the five years...) She imagines herself after retirement as a mother and a wife as she has stated before that she would like to spend her life with the man she loves Kirsten Arnold. She also compares the life encountered by HIV infected people with the life they are supposed to lead. **“...bafuna sibaxhase hayi sibachase”** (... they need support not rejection) she supports her idea by quoting and referring to the bad experience she encountered when **“kwabubuhlungu kum ngethuba uNandipha ehlelwa zizinto ezibuhlumpu kodwa owona mzuzu waba buhlungu kakhulu kuxa uMa Agnes wayengafuni ukuba aphaathe usana lukaLettie kuba esoyikel’ ukuba engase amosulele nge HIV”** (I was very painful to me when Nandipha was experiencing difficulties but the most painful moment was when Ma Agnes did not want her to touch Lettie’s baby because she thought that she would infect the baby with HIV). The reason why the writer makes an emphasise on this issue is because it is a direct reflection of what is happening in the society will are living in whose limited knowledge about HIV/AIDS leads to negligence, discrimination, lack of humanness, lack of empathy and lack of human values.

Use of Inferences

The inferencing refers to the assumption that a reader is well used about certain knowledge in the text and is not knowledge about a particular knowledge of the text. This depends on the perspective of the reader as it is the case even with the given-new information. In the text under discussion these are elements of inferencing and can be clearly identified. The topic reflects on information already known by the reader especially those that are watching and reading about the television drama-Isidingo. Nandipha is known that she is part of the Matabane family as she is married to Parsons, **“Inenekazi elivela kusapho oluthandwa lilizwe liphela”** (A lady from a family loved by the whole country). The sub-topic **“Ndenz’ umsebenzi ophambili eMzantsi Afrika”** (I am doing the best job in South Africa) is something known to the readers because she is performing a

role of presenting the struggle of life but in a dramatical way. But what is of interest and not known to the readers is the how? Perspective which leads to the development of the story to ensure this question. It is similar to the statement that **“UHlubi Mboya useluthandweni”** (Hlubi Mboya is in love) the readers will assume that the love talked about is the love of Parsons and Nandipha in the story. This is where the writer introduces something new in a form of introducing Kirsten Arnold as the new boyfriend, which Nandipha was referring to when stating that she is in love.

This information then is considered to be new, **“UHlubi uthandana nomnxibelelanisi we-inshorensi uKirsten Arnold...Sonwabile kakhulu yaye xa sikunye siyakhululeka silibale ngeengxaki zasemhlabeni.”** (Hlubi is in love with insurance broker Kirsten Arnold...We are very happy and when we are together we feel free and we forget about the problems of this world).

The writer also expresses the future plans of Nandipha which are not known to the reader at the same time revealing the reason why Nandipha does her performance to the best, as she reveals that she would like to stay in acting up to her retirement then become a mother and a wife. Her reason to excel in acting is because she conducts research in the issues she performs about, that is, about drugs and about HIV.

Rhetorical Patterns within coherence

Three rhetorical patterns towards the coherence of a text will be examined in the text analysis under discussion. These elements are: the problem-solution pattern, the cause and effect pattern and the subject exemplification and all can be identified in the text titled **“Inenekazi elivela kusapho oluthandwa lilizwe liphela”** (A lady from a family loved by the whole country). The problem-solution pattern is clearly presented in this text because the character played by Hlubi as Nandipha is revealed as hailed by a string of problem **“kwiSidingo ube lixhoba lodlwengula, ukuxhwilwa, iHIV nokuba likhoboka lecocaine...”** (In Isidingo she has been a victim of rape, kidnap, HIV and a cocaine addict...) the solution for all these problems was the love she shared with Parsons, **“...wabonisa kananjalo ukuba uthando loyisa yonk’ into”** (she showed at the same time that love can conquer all). The problems experienced by Nandipha in the television drama are the opposite of her life in the true sense because she considers her role as

”...kuphela komsebenzi wobulinganiswa kule nzwakazi inama-26 eminyaka ubudala...” (...This is the best role to the 26-year-old lady...).

As Nandipha is not really infected with AIDS in the real life she overcomes her limited knowledge by searching for information in the internet **“Ndenz’ uphando mihla le ndijonge ulwazi olutsha lokulwa neAIDS kwiInternet...”**

The writer has also used the cause and effect pattern to enhance the coherence of the text as the cause forms a link to the effect of the issue in discussion. The writer explains the cause or the reason why Hlubi is said to be in love **“Sithandana kakhulu yaye sisandul’ ukuqala.”** (We are so in love and we have just met) and this is the reason for this extraordinary love because of the time they have as partners and as a result the effect of that newly acquired love makes visions and imaginations of being **“...ndicinga xa sendingumama wekhaya ndinabantwana kukho nezinja emzini wam.”** (I think when I am a mother in my home with children and dogs).

The writer also reflects the effect of negligence from people by exemplifying about Ma Agnes reaction towards Nandipha when she was touching Lettie’s baby. This negligence and lack of information represents the subject exemplification the writers have explored in the text. At the same time the writer emphasizes the issue of support not rejection of those infected with AIDS and HIV. In addition the writer gives an example of the love shared by Parsons and Nandipha as reflection of real love life between married partners who quarrel and console each other, **“Lo mdlalo ngowabo bonke abantu. Abantu bonke bayalwazi uthando neengxaki zalo kule mihla-yaye bathanda kakhulu uNandipha noParsons.”** (This drama is for everybody. Everybody knows about the problems of love encountered these days – and they love very much Nandipha and Parsons).

Lastly the writer expresses the way of life which is like a ladder where you take the first step to the top. This exemplifies the life of the Matabane family which struggled up to the top **“...oyena ndoqo weli bali lusapho lwakwa Matabane olwaluhlopheka ekuqaleni kodwa ngoku luneshishini elinempumelelo.”** (...the main theme of this story is the Matabane family which was struggling at the beginning but now has a successful business).

4.1.2.3 The Lexicon

The following syntactic components will be addressed as they reflect the lexical entries used in text construction to influence meaning and interpretation of the content in a text: choice of sentence-initial elements, (prepositions, bold letters at the beginning of certain sentences, elliptic sentence, captions with alongside inscriptions) and the choice of verbs (mental verbs, infinitives, adverbs and verbs of motion). In the analysis of the text titled **“Inenekazi elivela kwapho oluthandwa lilizwe liphela”** (A lady from a family loved by the whole country).

Choice of Sentence-Initial Elements

The choice of sentence-initial element is based on the reader and the writer communicates interaction. The reader has to identify the theme of the text by identifying the initial position of the sentence and in this way the reader's intuitive mental mind is built.

This can be identified in the text under discussion by looking at the first sentence of the first paragraph where by the writer introduces the main character of his narrative by revealing part of the content of the text as he expresses that **“UHlubi useluthandweni”** (Hlubi is in love) the reader's mind will immediately think of Hlubi as Nandipha who is in love with Parsons in the television drama **“Isidingo”**. The content of the text is then developed by the association of other activities involved in the television drama of which Nandipha is part of.

The next sentence immediately remind the reader of the misery and difficult life Nandipha has experienced in the four years of Isidingo **“Kule minyaka mine kwiSidingo ubelixhoba lodlwengulo, ukuxhwilwa, iHIV nokuba likhoboka le cocaine, wabonisa kanenjalo ukuba uthando loyisa yonk' into”** (In the past four years in Isidingo she has been a victim of rape, of abduction, HIV and a cocaine addict, and show at the same time that love overcomes all). The choice of sentence like this brings a mental picture of sorrowful experience and the comforting experience of love to overcome all the bad experience. Hence the reader can feel as part of the drama because of the lexical items chosen by the writer.

The writer has also used a number of prepositions to link one clause to another and as well as demonstratives to emphasize the role-played by the lady under discussion. This is evident in the statement, **“Xa uNandipha wayefunyaniswa ukuba une HIV emva kodlwengulo ndakhathazeka kakhulu iintsuku eziliqela.”** (When Nandipha was discovered that she is HIV positive after the rape I was so depressed for many days) The use of the preposition ‘xa’ (when) depicts the writer’s choice of lexical items to bring up a picture of experience encountered by people who discover for the first time that they are HIV positive. At the same time the pain becomes more when a person thinks of the cause of the virus as a traumatic experience of rape then the two bad experiences can cause a disaster in one life. The intention of the writer to bring both these experiences is to awake the readers to be careful about the way they treat those affected with AIDS hence the statement that **“Abantu abanale ntsholongwane bafuna sibaxhase hayi ukuba sibachasa.”** (People with this virus need us to support them not to reject them).

The writer also chose to begin certain sentence with bold letters to reflect the change of tone or the swaying away from a particular sub-theme to the next, **“UHlubi Mboya weluthandweni”** (Hlubi Mboya is in love” the theme here is the love life of Hlubi Mboya in and out of Isidingo. **“Uncokole neBona kwakusasa phambi kokuba aqalise emsebenzi wakhe kwiSidingo...”** (She shattered with Bona in the morning before starting with her work in Isidingo...”, this reflects another angle of the narrative, the time the interview with Hlubi and the Bona journalist that it was Hlubi’s working day, during the morning before starting her work. **“KwiTV umtshato ka Nandipha noParsons Matabane uthandwa kakhulu ngababukeli”** (In the television the marriage of Nandipha and Parsons Matabane is loved by the viewers). This sentence reveals the viewer’s attitude and interest in the drama played by Hlubi and the most loved part and the reason why this part is of importance and interest to the television viewers.

Lastly the writer uses elliptic sentences to give the readers a chance to exercise their mentality as it is the case with the way Nandipha describes the love she shares with Parsons in the television drama **“Bendingenaye umntu ondithanda ngolo hlobo mna-“** (I never had a person that loved me that way-) Then it is up to the reader to add the way she thinks Nandipha is referring to. The caption also reflects the artistic skill of writer to build up the content of the text with the theme inscribed along the caption.

Choice of Verbs

The following types of verbs will be identified in the analysis of the text under discussion as they play a big role in reflecting what the writer has written in words to a mental picture for the interpretation and understanding of the theme and content of the text: mental verbs, infinitives, adverbs and verbs of motion.

In the text there is a prominent use of mental and verbs of motion as they depict the ordeal undergone by Nandipha in the role she plays as **Nandipha** “...**ube lixhoba lodlwengulo, ukuxhwilwa,...nokuba likhoboka lecocaine, wabonisa kananjalo ukuba uthando loyisa yonk’ into**” (...a victim of rape, kidnapping, ...and addict of cocaine, but shown and the same time that love conquers everything) The underlined verbs “**udlwengulo**” (rape) depicts a mental and an emotional picture of a person forced to have a sexual intercourse against her will. The underlined infinitive verb expresses an emotional state of being kidnapped, taken away to some place you don’t know against your will. “**Wabonisa** (shown) that love can erase all those bad experience, this verb expresses the hope and spirit of having someone to support you against the traumatic experience and it also reveals the power of love to “**loyisa**” (conquer) even the worst experiences in life.

The writer also uses infinitive verbs to depict various situations in the text. This is evident in the statement, “**kubomi bakhe bokwenene unqwenel’ ukuzinza nendoda ancuma nayo yase Libya...**” (In her real life she would like to marry to stay for life with the man she loves from Libya...) The infinitive verb ‘**ukuzinza**’ (to stay for life) depicts a mental picture of a family life planned and imagined by Hlubi, the life of a wife, a mother and a house owner with her husband.

“**Kwandinced’ ukulinda, utshilo.**” (to wait helped me, she said), the infinitive **ukulinda** (to wait) is a verb that highlights an advise to the readers that to wait is a way to go because good things come to those who wait, as it is the case to Nandipha because she has an extra-ordinary love as a reward for waiting. The writer also utilizes an infinitive verb to reveal Hlubi’s future plans in the television drama that, “**...ndifuna ukuqhubeka kangangoko ndinako...Ndize koko ndibe ngumfazi nomama.**” (...I want to continue as much as I can...and after that to be a wife and a mother). The infinitive “**ukuqhubeka**” (to continue) expresses the positive plans and the satisfaction Hlubi has on the job she is doing until such time she becomes a wife and a mother.

Lastly, the writer uses adverbs to emphasis of the satisfaction Hlubi has in the acting career and this is revealed by the adverb of manner used by the writer as direct quotation from Hlubi's statement that **"Ndenz' umsebenzi omhle kwiTV ozis' umyalezo obalulekileyo kuluntu yaye ndiseluthandweni."** (I am doing the best job in TV that brings an important message to the people and I am in love). These underlined adverbs **"omhle"** (best), **obalulekileyo** (important) depicts and reveals a satisfaction of the choice of career.

The writer also explores the reason behind the perfect performance done by Nandipha and the use of an adverb **"olutsha"** depicts the source of knowledge used by Nandipha to perfect her performance as she states that **"Ndenz' uphando mihla le ndijonge ulwazi olutsha lokulwa ne AIDS kwiInternet"** (I conduct research everyday and look for new information of fighting with AIDS in the Internet).

All these types of verbs, choice of the initial sentences build up the development and structure of a text to be coherent, readable and to be easily analysed. And that makes the communicative intention and purpose of the writer to be achieved

4.11.3 The Cognitive Move Structure

The writer has used different kind of moves to influence and manipulate the content and the theme of the text.

The moves that are identified in the text titled **"Inenekazi elivela kusapho oluthandwa lilizwe liphela"** (A lady from a family loved by the whole country) are as follows:

The first move depicts the sorrow, the trauma and the undispecable experience encountered by Nandipha in the Isidingo. The intention of the writer is to bring in the story the experiences the South African citizens are experiencing in their communities and the kind of support and love they should be given to overcome those traumatic situations they encounter. This is expressed by the statement that, **"kule minyaka mine kwiSidingo ubelixhoba lodlwengulo, ukuxhwilwa, iHIV nokuba likhoboka lecocaine, wabonisa kananjalo ukuba uthando loyisa yonk' into"** (In the past four years in Isidingo she has been a victim of rape, kidnapping, HIV and a cocaine addict, but shown at the same time that love conquers everything). The reader can also associate the four years of Isidingo

with the ten years of democracy if there has been any change in the criminality in the South African societies.

The second move is the exposure of Nandipha's real love that life can be different or can be similar from the real life and the life of acting. This is shown by the love she has with Parsons in Isidingo on the newly acquired love she share with the Libyan man Kirsten Arnold. This is revealed by the expressions that **"...uNandipha uyathandwa ngu-Parsons...Bendingenaye umntu ondithanda ngolo hlobo mna – de kwangulo Inyaka yaye kwandincod' ukulinda."** (...Nandipha is loved by Parsons...I never had a person who loved me that way – until this year and waiting helped me).

The third move is role of drugs used by Nandipha which depicts the drug abuse by youth and by successful individual. Nandipha reveals the truth about herself and the feeling of sniffing a powder. She also expresses the way she excels in performing the role of drugs in Isidingo that **"Andazi kwanto ngezinyobisi. Ngethuba uNandipha egalis' ukutshay' icoke ndayifunda yonke inkqubo yakhona khon' ukuze ndiyenze igqibelele...lyandigulisa nje into yokufuxa umgubo ngempumlo."** (I know thing about drugs. By the time Nandipha started smoking coke I learnt all the ways of doing it so that I can perform it in an explicit way...It makes me sick to sniff a power with my nose).

The fourth move is the revelation of future plans **"Umtshato ubalulekile kum kodwa hayi kwiminyaka emi-5...ndifuna ukuqhubeleka kangangoko ndinako ndize ndithath' umhlalaphantsi emva koko ndibe ngumfazi nomama."** (Marriage is important to me but not in the 5 years...I want to continue as much as I can and I take retirement after that to be a wife and a mother). The writer explores and reflects the dreams of Nandipha of motherhood and a wife like any woman's dream to build a future on that dream. This also reflects the reality of the play performed by Nandipha as it is about the human activities and roles played by individuals in our societies.

The fifth move can be regarded as the viewer's assessment of the TV drama Isidingo. The writer depicts the role played by the scriptwriters and organizers of the drama in assessing the viewer ship of the drama, by identifying the most loved parts or episodes and by making clear that the main theme of the drama is understood by the viewers.

This whole assessment process is done by **“Ababhali beSidingo benz’uphanda ngababukeli qho, bahlale imibhalo yabo kubabukeli abahlela ezidolophini nabasebenzayo abahlala ezilokishini nqkwezinyiindawo ... Umbhali angumququzeleli uWinnie Serite uthi ... ayena ndoqo weli bali lusapho lwakwaMatabane olwaluhlupheka ekuqaleni kodwa ngoku luneshishini elinempumelelo ... abantu bonke bayalwazi uthando neengxaki zalo kule mihla yaye bathanda kakhulu uNandipha noParsons”**. (The scriptwriters if Isidingo conduct research about viewer frequently, they assess their scripts from viewers staying in towns and from those working in towns by staying in townships and in other places. The main theme of this story is the Matabane family which was struggling at the beginning but now has a successful business... Everybody knows about love and its problem nowadays and they love very much Nandipha and Parsons.

The sixth move is the appeal to people to treat those affected and infected with AIDS with respect, responsibility and support, **“Abantu abanale ntsholongwane bafuna sibaxhase hayi sibachase.”** (People with this virus need our support not our rejection) This statement is also a way of appealing to people to be responsible and to do away with negligence and lack of knowledge about the ways in which a person can be infected by the virus. This is made explicitly clear by the exemplification related by Nandipha that, **“Kwakubuhlungu kum ngethuba uNandipha ehlelwa zizinto ezibuhlungu kodwa owona mzuzu wababuhlungu kakhulu kuxa uMa Agnes wayengafuni ukuba apha the usana lukaLettie kuba esoyikisela ukuba angase alosulele ngeHIV.”** It was very painful to me by the time Nandipha was experiencing difficulties but the most painful moment was when Ma Agnes did not want her to touch Lettie’s baby because she was afraid that she will infect the child with HIV). This example also expresses an appeal to people in general to go out to institutions with information about the ways of treating AIDS affected people and the ways in which the virus can affect other people.

The last move reflects the attention Hlubi gets from people who recognize her role in the drama, **“Uhlubi ufunwa macala onke yaye umenywa kumatheko aphambili njengondwendwe olubalulekileyo.”** (Hlubi is in demand in all spheres and is invited in ceremonies to be the guest of honour or an important guest). This reveals the fact that if one does her role in life explicitly, then she will be recognized and become an important role model in the society.

4.11.4 Labov's overall structure of narrative

The following five elements of Labov's overall structure will be examined as they form a fundamental element in the analysis of narrative texts. These functions are: the orientation section, complication, evaluation, resolution, and coda. The application of these elements in the analysis of the Xhosa text from a Bona magazine titled "**Inenekazi elivela kusapho oluthandwa lilizwe liphela**" (A lady that comes from a family that is loved by the whole country) will be expressed by the play in the structure of the narrative).

The Orientation Section

Readers are introduced and oriented to the place or setting of the text, the time and the behavioural situation presented in the text.

The orientation section can be considered to be the introductory part of the text and these three elements mentioned above are viewed as characterizing the orientation section as are identified in this text under discussion. The place where the journalist conducts the interview with Hlubi Mboya is in Hlubi's work place. This implies that the interview is conducted in the production studio of iSidingo and this is indicated by the expression that, "**Uncokole neBona kusasa phambi kokuba aqalise umsebenzi wakhe kwiSidingo**" (She talked to bona in the morning before she could start her work in iSidingo). This statement also indicates the time of the interview that it was conducted during the morning "**kusasa**" as the writer has stated.

The above behavioural situation is also evident in this text as the writer has introduced Hlubi Mboya right at the beginning of the first paragraph and the content of the text as it reflect the role played by Hlubi in iSidingo and her life in reality. The statement that "**UHlubi Mboya useluthandweni**" expresses this. (Hlubi Mboya is in love) In addition, the topic itself indicates the theme and the behavioural situation of Hlubi as she is part of the Matabane family, "**Inenekazi elivela kusapho oluthandwa lilizwe liphela**" (A lady from a family loved by the whole country). This depicts her role as part of this family.

The role she plays also reflects the experiences encountered by people in their everyday lives such as, rape, kidnap, HIV/AIDS, drug abuse, and marriage problems. All these issues relate to human life in real life and depict the South African condition whereby

children are victims of rape and kidnapping, people are dying because of HIV/AIDS, the use of drugs overcrowding the youth in both urban and rural areas. These situations are addressed by the expression that, **“Kule minyaka mine kwiSidingo ube lixhoba lodlwengulo, ukuxhwilwa, iHIV nokuba likhoboka lecocaine, wabonisa kananjalo ukuba uthando loyisa yonk’ into.”** (In the past four years in iSidingo she has been a victim of rape, kidnap, HIV, and a cocaine addict, at the same time showed that love conquers everything).

Lastly, the writer does not forget to highlight her educational qualifications that, **“Ndenz’ izifundo zomthetho eyunivesithi yaye xa ndandingafumananga kwiSidingo ngaba ndiligqwetha eKapa ndilwela izinto endikholelwa kuzo.”** (I studied law at the university and if I could not have got the role in iSidingo I would have been a lawyer in Cape Town fighting for the things I believe in). In addition to that, her qualifications in law does not block her from her plans as an actor as she states that **“Umtshato ubalulekile kum kodwa hayi kwiminyaka emi-5. Ndandingazimisela ukuba ngumlinganiswa we-TV kodwa kuya ndinceda kangangokuba ndifuna ukuqhubeka kangangoko ndinako ndize ndithathe umhlalaphantsi emva koko ndibe ngumfazi nomama.”** (Marriage is an important thing to me but not in the five years. I never planned to be a TV actor but it helps me in so much that I want to continue as much as I can and take retirement thereafter to be a wife and a mother).

Complication

The chaining or the relationship of events in a chronological order is examined in this text analysis. And the question based on the complication section: What happened?, will be investigated and be addressed in this section. In this text under analysis, the complication begins right after the orientation section or the introductory part of the text. This means is evident in the sense that the writer has introduced Hlubi Mboya as the character of the text and her behavioural situation that she is in love despite all the difficulties she has experienced in iSidingo. The complication starts when the writer goes in depth about the role of Nandipha in iSidingo and this is when the chaining of events begins.

The first event is when the writer introduces the man involved with Nandipha in real life, **“kubomi bakhe bokwenene unqwenela ukuzinza nendoda ancuma nayo yaseLibya ayibhakele imiqhathane”** (In her real life she would like to live with her from Libya whom

she baked cookies for). This event is linked to the role she plays as Nandiha and the strategies she employs to perform the role to her best ability, **“Ndiyidlala ngathi ndim ngenene le ndawo yebhinqa eline HIV ...ndenza uphando mihla le ndijonge ulwazi olutsha lokulwa neAIDS kwi-internet”** (I perform this role of an HIV woman as if it is myself ...I conduct research everyday and look for new information of fighting with AIDS in the internet). The role of an HIV positive woman is followed by the role of a woman loved and admired by his partner against all odds, as this is expressed by Hlubi that, **“Ngaphaya koko uNandipha uyathandwa nguParsons yaye usoloko enaye ebubini nasebumnandini”** (After all Nandipha is loved by Parsons and he is always with her in bad and in good conditions).

The love affair of Nandipha and Hlubi is then compare by the writer and is proved by Nandipha that in her real life it is the first time that she is loved the way she is loved by Kirsten Arnold. This event leads to the life of the television drama as a drug addict which she puts it clear that she does not know anything about drugs , but she is only doing them as a requirement fro her acting role. The theme of the iSidingo is also revealed by its scriptwriter and by the assessment of the viewers towards the content of drama. Then the last part is the appeal of the writer to people that they must treat those with HIV/AIDS with love and support but, on the contrary not to reject them. The event reflects the flow of the content up to the climax of the story.

Evaluation

The evaluation section will address the following questions in an attempt to reveal its role in the text analysis of narratives:

- Why the story is worth telling?
- Is the story having significance?
- Does the story have a point?

In addressing the first question (Is the story worth telling?) the story is based on the true experience of South African people. The events, activities expressed in this story is a true reflection of what is happening in the townships, the locations and all the domains for living existing in South Africa. To mention a few examples of these activities I will start with the bad experiences invented by people.

The rape victims are everywhere across ages in the female domain. Old men, by AIDS victims who have a wrong perception that the virus is cured by raping a child, rape children. Women are raped and killed by men with no apparent reasons but to only satisfy their egos and to exploit their power. Old women are raped in the locations for their pension fund and killed to destroyed evidence.

The article also represents the kidnapping of especially young kids, boys and girls and woman with various motives behind. Some children are kidnapped to be mutilated their private parts for traditional medicines. Some kidnappings are related to big bucks of money intended to be received as ransom to the kidnappers, the writer has also written this text to high light the drugs abuse by youth, which leads to deaths and malpractices and crime. The HIV and AIDS are also addressed in depth in this text, as it is an important issue people need to be educated and informed about the implication and the requirement of the HIV and AIDS victim. The writer has made it explicitly clear that those affected need support not rejection **“Izigidi zabantu bakowethu banale ntsolongwane bafuna sibaxhase hayi ukuba sibachase”** (million of our people have this virus people with this virus need our support not to reject them).

The writer also expresses the good experiences as he reflect the love shared by Hlubi as a dream came true which is something every body would like to have .the plans she has of being a married woman with children and dogs is also every one dream which reflects a good life and satisfaction to everybody.

The second and the third guest overslept as both address the significance of the story, this story has a point of appealing to people to work hard in hand in searching information about the HIV/AIDS so as to fight the disease as Nandipha does in the internet. It also has a point to emphasize that every body has to wait for the right moment; the right man or woman so as to enjoy the fruitful experience of being loved the way you never dreamt of.

The text also conveys a message to the South African people to work tirelessly so as to move away from suffering and positively to be successful member of their societies. This is reflected by the Mathabane family, **“...oyena ndogo weli bali lusapho lwakwa-Mathabane olwaluhlupheka ekuqaleni kodwa ngoku luneshishini eliphumeleleyo** '[the main theme of this story is the Mathabane family which was suffering at the beginning but now has a successful business.]

Lastly this story has a point to emphasize that in whatever one is doing she must do it to her best so as to achieve fruitful rewards as it is the case with Hlubi **“Uhlubi ufunwa macala onke yaye umenywa kumatheko aphambili njengondwendwe olubalulekileyo”** (Hlubi is in demand in every sphere of life and is invited in many occasions as an important guest).

Resolution

The resolution section addresses the question “How did it all end?”. In the analysis of the text **“Inenekazi elivela kusapho oluthandwa lilizwe liphela”** (a lady from a family loved by the whole country) the resolution is clearly identified. The main character Hlubi Mboya comes up with a solution of dealing with HIV positive people that they need our support not rejection **“Abantu abanale ntsholongwane bafuna sibaxhase hayi sibachase”** towards not block you to do or to fry something else **‘Ndenze zifundo zomthetho eyunivesithi yaye xa ndingafumananga kwiSidingo ngaba ndiligqqwetha eKapa ndilwelwa izinto endikholelwa kuzo”** (I did law studies at the university and if I could have not got the slot in iSidingo I could have been a lawyer in cape town fighting for the things I believe in).

This statement also reveals another character about Hlubi that she is dedicated in fighting for the people against the unlawful deeds as a lawyer and against the disease HIV as an actress she also stated that **“Iziqidi zabantu bakowethu banale ntsholongwane yaye ndineqhayiya lokumela loo nto”** (millions of our people have this virus and I am proud to stand for that).

The Coda

As the coda addresses the element beyond the resolution, that is, a device that brings back the present moment in a text, this article has this element. The paragraph of this text reflects the satisfaction Hlubi has of doing the acting role described and narrated in the whole content of the text. She reveals her satisfaction by the expression that **“Ndenz’ umsebenzi omhle kwiTV ozis’umyalezo obalulekileyo kuluntu yaye ndiseluthandweni”**(I am doing the best jog in TV that brings an important message to the community and I am also in love). This expression also brings back to the reader a reminder of what the narrative was about, that is the theme of the whole text is restated.

The last sentence, **“Ngaba yinton’enye endiyifunayo”** (What else do I need?) also brings back the thoughts of all the events and achievements accomplished by Hlubi, therefore the readers mind or mentality is exercised in answering the question as a homework of what else really Hlubi Mboya could really need to say that her life is accomplished? The coda is the additional part of the summary.

4.11.5 The what parameter

The **what parameter** addresses the content, the type of genre and the type of register identified in the analysis of the text **“Inenekazi elivela kusapho oluthandwa lilizwe liphela.”**(A lady from a family loved by the whole country).

The content

The writer provides background information of who Hlubi Mboya is in her real life and in her role as an actress. The use of a big caption with an inscription alongside **“UNandipha one HIV uveliswa luthotho lweengxaki. Indawo ayidlalayo uHlubi kubom bakhe bokwenene uyibona ilithuba lokuthetha nabantu abachatshazelwa yile ntsholongwane”**(Nandipha who is HIV positive experiences a string of problems. The role played by Hlubi in her real life she considers it as providing a chance to speak to the people affected by the HIV virus) builds up the content and the theme as whole.

The writer also provides the background of the content by highlighting the issue of love that **“UHLubi useluthandweni”** (Hlubi is in love) this gives a hint about what the content will deliver as a theme of the text. The bold sub-heading **“Ndenz’ umsebenzi ophambili eMzantsi Africa”** (I’m doing the best job in South Africa) also provides a background information of the text at same time it attracts and stimulates the inquisitively of the reader as he/she as he can ask the questions “why does she think it’s the best job?” is it the best job to he or is it the best job because the community benefits something? All these questions are addressed in a most satisfactory way by the content of the text. The structure of the text also meets the required standard of a written text as it is meant for commercial purposes, that is, the BONA article is a source of income to the journalist who is the writer of this text and the designer of the content.

Lastly the content also addresses the negligence amongst people as they as they turn to reject HIV positive people instead of supporting them. The intention of the writer is to make people aware and in a way educating and informing them about the impact of the disease to those infected as they are easily offended by the arrogance, lack of information and being judgmental towards them.

Type of genre

The text titled **“inenekazi elivela kusaphooluthandwa lilizwe liphela”** (a lady from a family loved by the country as whole) is narrative genre. This evident because: the heading of this text expresses the notion of reasoning, that is, it leads to the narrating of the story basing o the explanation about the lady. In other words the topic influences the reader to read more about the lady **“inenekazi”** and about the family and the loved by the whole country **“...usapho oluthandwa lilizwe liphela”** as well as the reasons behind the love of this family and the country referred to. Then the content addresses all these concerns by a way of narrating the narrative story about Hlubi Mboya as the lady referred to in the topic and the Matabane family in the South African produced TV drama, Isidingo.

The chronological, coherent and cohesive representation of events also provides another characteristic of a narrative text or a narrative genre. This is identified in the text as the writer has introduced the main character in the first paragraph and has also highlighted the theme **“Uhlubi useluthandweni”**(Hlubi is in love), then the writer continues to narrate the role played by Hlubi in Isidingo, her life story in general, that where she studied **“Ndenze izifundo eyunivesithi...”**(I studied law at the University).the writer does not forget to mention the role played by the viewers to contribute in the structure of this TV drama. Then lastly the writer reveals the satisfaction Hlubi has about her job ad her love life **“ngaba yintoni enye endiyifunayo?”** (What else do I need?)

The type of register

The type of register that can be assigned to this text is a formal register. In other words, this text titled **“Inenekazi eliphuma kusapho oluthandwa lilizwe liphela”**(A lady from a family loved by the whole country) provides a detailed analysis about the life of the lady, Hlubi Mboya, her role of presenting the suffering, the torture and the human indifferences in a form of acting in the Isidingo is satisfying the requirements of a formal genre. This

means that it meets the formal requirements of a text to be published for readers of Bona Magazine in South Africa. The text is also produced in a form of writing as it is meant to communicate ideas through reading.

4.11.5 The to whom parameter

The main point of discussion in terms of **the to whom** parameter is the audience as the recipients of the content of the text. This implies that the following factors will be investigated under the audience parameter:

The first factor is the number of people expected to read the text. The theme of the text addresses community issues such as rape, drug abuse, kidnapping and the effect of HIV and AIDS. These issues attract the attention of all the South Africans who are directly or indirectly affected by these issues. The notion of an actor as a female and a young lady of 26 years of age also have an influence on the number of readers. This is based on the assumption that the youth will be motivated to join the acting industry whilst at the same time they will learn from Hlubi that education is the way to go. Lastly, the Bona magazine in isiXhosa is meant for South African citizens who can speak, read and write Xhosa. This means that this article is meant to be read by a big number of readers.

The second factor is whether the reader is known or unknown. All the television viewers who watch the television drama iSidingo are assumed to be one of the readers of this text. But, however the intention of the writer is to reach everybody who can read and to attract customers to buy the magazine so as to enhance his chances of getting promoted because of a job well done. To be precise the readers are not personally known by the writer but are only known by mere assumption.

The third factor is the status of the audience and the writer. The question to be investigated is whether the writer and the reader share the same status or not.

By the mere fact that the writer has expectees and artistic skills of writing, reveals the inequality of status. The writer manages to level the status of knowledge with the reader by only imparting the information through narrating the story. This implies that the writer has first hand information. The reader can be well versed about certain aspects about the

actress, Hlubi Mboya and that will be considered to be the background information but the new information introduced and conveyed to the reader reflects the higher status of the writer.

The fourth factor is the shared background knowledge, which addresses the familiarity of the information to both the readers and the writers and also the extent to which the writer is explicit in his context.

The readers and especially those who are well exposed to the television drama *iSidingo* share the same background knowledge about the acting role of Hlubi Mboya. They know the issues addressed by her acting role such as the rape, abduction, HIV, drugs and her love with Parsons. But what is not known by the readers in her love with Kirsten Arnold, her source of expectees in the acting, that is the fact that she spends most of her time searching for new information on the Internet about the ways of fighting with AIDS. The readers know that she was addicted to cocaine but they do not know that she does not use drugs in her real life but has learnt about the ways of using drugs to perfect her acting role.

The readers have background information that the Matabane family was struggling and succeeded at last, but they are not exposed to the research conducted by the producers of this drama on the main issues to be emphasised so that the number of viewers can increase or maintain the same equilibrium.

The fifth and last factor of the to whom parameter addresses the extent to which the reader and the writer share specific topic knowledge. The topic **“Inenekazi elivela kusapho oluthandua lilizwe liphela”** (A lady from a family loved by the whole country) can be considered to be known by both the readers and the writer. This is because the topic is accompanied by a big caption of Hlubi Mboya or Nandipha who is referred to as the **“inenekazi”** (a lady). The caption also highlights the content of the text that it will be about the family loved by South African viewers in the drama *Isidingo* and that family. The sub-topic **“Ndenz’umsebenzi ophambili eMzantsi Afrika”** (I am doing the best job in South Africa) also contributes to the leveling of the topic knowledge of the writer and the reader. This means that the role of the topic is to attract and to advance the knowledge of the reader to be on board about a specific knowledge.

4.11.7 The for what purpose parameter

The for what purpose parameter addresses the following questions:

- What specific intentions or motives does the writer have in the text?
- What motivated the writer to produce this kind of text?

In the analysis of this text it is evident that the writer was motivated by the experiences encountered by the people in their communities. The bad experiences of rape, abduction and kidnapping, HIV and AIDS, drug abuse and as well as the importance of patience and education to the youth.

The role played by Nandipha in Isidingo depict the real life situation in South Africa, it is for that reason that the writer uses Nandipha's role as a tool to inform the communities about these issues. The appeal expressed by Nandipha against rejection of HIV infected people is a way of conveying the message by the writer that **"Abantu abanale ntsholongwane bafuna sibaxhase hayi ukuba sibachase"** (People with this virus need us to support, not reject them. The writer is also appealing to couples and married partners to endure and be patient with each other even if they are suffering, and this is revealed by the statement **"...oyena ndoqo weli bali lusapho lwakwaMatabane olwaluhlupheka ekuqaleni kodwa ngoku luneshishini elinempumelelo ...Abantu bonke bayalwazi uthando neengxaki zalo kule mihla ..."** (... The main theme of this story is the Matabane family which was suffering at the beginning but now has a successful business. Everybody knows about love and it's problems in these days...)

The for what purpose also addresses the application of the following principles:

The Gricean maxims:

According to the Gricean maxims the text is required to be factually correct, informative and to be systematically interpretable. All these elements are identified in the text **"Inenekazi elivela kusapho oluthandwa lilizwe liphela"** (A lady from a family loved by the whole country). The information presented is factually correct and informative in the sense that the writer has reflected sources where Hlubi collects and base her knowledge of her acting role, **"Ndenz' uphandomihla le ndijonge ulwazi olutsha lokulwa neAIDS"**

kwiInternet” (I conduct research everyday to collect new information about the way of fighting with AIDS in the Internet)

This expression reveals the factuality and genuineness of the work done by Hlubi. The writer also reveals the perfect performance of Hlubi in the drug issue and even with that it is apparently clear that the reference of an act is important to depict an understood message through the action, **“Ngethuba uNandipha eqalis’ ukutshay’ icoke ndayifunda yonke inkqubo yakhona khon’ukuze ndiyenze igqibelele”** (By the time Nandipha started smoking coke, I learnt all the styles in order to do it the best way).

Readers are informed in various aspects presented in this text, the educational aspects that a person has to study in order to succeed **“Ndenz ’izifundo zomthetho eyunivesithi yaye xa ndandingayifimananga kwiSidingo ngaba ndiligqwetha eKapa ndilwela izinto endikholelwa kuzo”**. (I studied law at the university and if I could have been not selected in Isidingo, I would have been in Cape Town as a lawyer and fighting for the things I believe in). To be educated opens doors for you and for your career development **“UHubi ufunwa macala onke yaye umenywa kumatheko aphambili”** (Hlubi is in demand is invited in important ceremonies)

Speech Acts

Speech acts involve the use of idiomatic and figurative language by the writer for the purpose of representing in the writing what could have been expressed by the body language if the narrative was spoken.

The figurative language is identified in the analysis of the text titled, **“Inenekazi elivela kusapho oluthandwa lilizwe liphela”** (A lady that comes from a family that is loved by the whole country) The writer in this text draws a picture of the kind of support one would require and love in order to overcome the traumatic experiences of rape, abduction, HIV and AIDS, and drug addiction by using the expression, **“...wabonisa kananjalo ukuba uthando loyisa yonk’ into”** (...she showed at the same time that love conquers all).

The writer shares the love shared by Nandipha and Parsons, which its extra-ordinariness is revealed by the kind of language used by the writer, **“...uNandipha uyathandwa**

nguParsons yaye usoloko enaye ebubini nasebumnandini. (...Parsons loves Nandipha and he is always with her in happiness and in sorrow).

The writer also uses a polite and a figurative language to refer to the lover of Hlubi instead of saying, **“indoda thandana nayo”** (a man she is in love with) he uses the expression that, **“indoda ancuma nayo”** (a man she smiles with). This shows the broadness of language, which can be well understood by readers that a well versed with the Xhosa language.

The writer also emphasizes the importance and significance of caring for people with AIDS by using antonyms as he states that, **“Abantu abanale ntsholongwane bafuna sibaxhase hayi sibachase.”** (People with this virus need our support not our rejection). This also reveals the speech acts used by the writer. Lastly, the writer quotes directly a sarcastic rhetorical question to reflect the satisfaction of the job Hlubi has, **“Ngaba yinton’ enye endiyifunayo?”** (What else do I need?)

Conventions

The attitude, status, power, and situation are revealed by the use of language selected by the writer. These conventions will be investigated in the text under discussion. The status of Hlubi Mboya has been revealed in this text as the writer depicts the expect role presented by Hlubi in the television drama iSidingo, **“Ndiyidlala ngathi ndim ngenene le ndawo yebhinqa elineHIV”** (I play the role of an HIV positive woman as if it is myself). This shows that Hlubi’s role can be considered to be at a higher status in the acting industry.

She also depicts the power of woman in achieving and in removing the boundaries even across racial discriminations. This is revealed by the fact that she falls in love with a Libyan, Kirsten Arnold whom she plans to and hopes to spend the rest of her life with, **“Kubomi bakhe bikwenene unqwene!’ ukuzinza nendoda ancuma nayo yeseLibya ayibhakela imiqathane.”** (In her real life she hopes to stay for life with the man she is in love with and the one she has baked cookies for). This also reveals her positive attitude by planning ahead.

The situation in this text is clearly presented as the main theme is about Hlubi's love and her acting role in iSidingo. Human experiences are presented in this text as all the traumatic experiences Nandipha encountered are clearly presented. **"Kule minyaka mine kwiSidingo ube lixhoba lodllwengulo, ukuxhwilwa, iHIV, nokuba likhoboka lecocaine, wabonisa kananjalo ukuba uthando loyisa yonk' into."** (In the past four years in iSidingo she has been a victim of rape, abduction, HIV, and a cocaine addict, and she also showed that love conquers all). The situation of the Matabane family is also depicted to encourage those suffering, that to work hard brings a reward, **"...oyena ndoqo weli bali lusapho lwakwaMatabane olwaluhlupheka ekuqaleni kodwa ngoku luneshishini elinempumelelo."** (...The main theme of this story is the Matabane female, which was struggling at the beginning but now has a successful business).

Predictability of Cognitive Structures

The writer has to write with the intention of getting a response from the readers and it is obvious that no writer will expect a negative feed back from the text she has exerted his efforts, skills and energy on. The issues addressed in this text are those that affect South African citizens directly. The issues of rape, woman abuse, and incurable diseases and the kidnappings are all issues that the writer has opened the eyes of the readers about in a form of an appeal.

Judging from the viewer ship and research conducted by Winnie Serite, it is clear that the television drama is admired and loved by a number of people, **'Ababhali beSidingo benz' uphando ngababukeli qho bahlale imibhalo yabob kubabukeli abahlala ezidolophini nabasebenza ezidolophini behlala ezilokishini nakweziny' iindawo...Lo mdlalo ngowabo bonke abantu."** (The iSidingo scriptwriter conducts research about viewers frequently from those that live in towns and from those that work in towns but staying in the townships and other places...this drama is for everybody). This also predicts the response of the readers of this text. The positive response is predicted from the readers as they will respond by providing and by suggesting a way forward to the issues addressed and also by applauding the writer and Hlubi by getting deeper on the issues clouding South African communities.

4.11.8 The Why Parameter

The underlying motive behind the writing of the story is addressed in the Why parameter. The difference between **the for what** parameter and the why parameter is that with the why parameter the motives are not revealed. In the text under analysis the intentions are not revealed, but the linguistic conventions used such as the ellipsis gives an assumption from the reader's point of view about what the writer's intentions are. In addition to that these addressed in the text are the real issues affecting our communities' everyday. This gives an impression that the intentions of the writer are to awaken those ignorant people to be responsible and to act maturely and to be informed and educated at all times about the issues around them. **"Abantu abanale ntsholongwane bafuna sibaxhase hayi sibachase."** (People with this virus need our support not our rejection).

With the why parameter, the following difficulties will be identified in the text under analysis:

- ✚ The contingent difficulty addresses the references in the text. This difficulty is identified at the beginning of the text, where the character of Nandipha is highlighted back from four years, **"Kule minyaka mine kwiSidingo ube lixhoba lodlwengulo, ukuxhwilwa, iHIV nokuba likhoboka lecocaine, wabonisa kananjalo ukuba uthando loyisa yonk' into."** (In the past four years she has been a victim of rape, abduction, HIV, and a cocaine addict, but she showed that love conquers everything).
- ✚ The tactical difficulty reflects the writer's purpose, which can be designed in such a way that it is only understood to a certain extent or to a certain level. With this text every reader who has access to the magazine will understand the writer's purpose. The readers that can read, understand, and interpret the meaning behind the words and the meaning carried by the lexical items in the written text will see no boundaries in accessing information.
- ✚ The ontological difficulty addresses the constraints imposed by language itself. In this article the writer has used simple understandable Xhosa language. The formal linguistic conventions that are used by the writer are accepted by language usage and by the production companies that produce this magazine. The ontological difficulty also enabled the readers to be in access to the information provided by the writer, which can be of benefit to them.

4.12 ANALYSIS OF ARTICLE 3: UTHANDO LWAKHE ALUNAMIQATHANGO (HER LOVE HAS NO BOUNDARIES)

4.12.1 The functional sentence perspective: information structure (properties of writes parameter)

Topic Sentence Structure

The structure of the topic is designed in such a way that it would be easy to identify the comment from the subject of topic sentence. The topic **“UTHANDO LWAKHE”** (HER LOVE) forms the topic of the sentence as she is the main point of concern and narrative text will be about her. The topic is then followed by the clause of negation, which plays the role of being a comment or compliment to the topic, **“alunamiqathango”** (has no boundaries) the clause of negation, which plays the complimentary role, also establishes a link between the topic and the content of the text.

Furthermore, the topic sentence structure is complimented by the sub-topic **“Akalukuhlwa nje lula”** (She is not easily pushed over) which is structured in bold and big letters to highlight the content structure and to attract the reader's inquisitive mind to read more about the text and to discover the meaning behind the topic sentence. This means that the structure of the topic sentence plays a big role of stimulating the reading energy of the readers.

Topic Continuity

As regards the topic continuity, the writer continually restates, repeat and use the noun phrase with the intention or realizing the continuity of the topic. The continuous mention of the noun phrase is identified in many positions in the text **“Uthando lwakhe alunamiqathango”** (Her love has no boundaries) and is used to emphasize the role of the subject or topic in theme of the text. The writer uses various forms of noun phrases to refer to the same person. In the inscription along the first caption the writer has used the full names of the person under discussion, **“USonia Mbhele ongumlinganiswa omtsha weGenerations uthi akavumi kuvunyiswa...”** (Sonia Mbhele who is a new actress in Generations says that she does not agree because she is persuaded to...). The name and surname used refer to the main character of the text.

The writer also use the pronoun and demonstratives to indicate the restatement of the noun phrase and the continuity of the topic, “**Akalukuhlwa nje lula** “She is not easily pushed over) as the subtopic has indicated. Further more, right in the first paragraph the writer continues to remind the reader to the topic as he refers to the same character in the topic as “**Xa le nzwakazi isepatini kuze kubekho indoda ebonisa ukuba nomdla kuyo iyiphendula ngelithi ...**” (When this lady is in the party and there is a man who shows interest to her she answers by saying...)

The demonstrative “**le nzwakazi**” (this lady) refers to the main character stated in the topic and the pronoun “kuyo” (to her) refers to the action against the main character. Lastly the writer also explores noun phrases which indicate the experiences of the main character and as a result these experiences are reflected in the text as direct quotations, “**Ndaphindela emsebenzini ndineeveki ezimbini qwaba ndibelekile. Andinalo ixesha lokuhlala ekhaya ndibe ndizisizela.**” (I went back to work I was only two weeks having delivered. I do not have time to stay at home feeling pity for myself). The writer does not forget to mention the name of Sonia in the acting career with the intention of restating the theme of the text as indicated by the topic, “**Njengoko edlala indawo kaNtombi kwiGenerations ongunmhleli wemagazini ongacengiyo, uSonia udla ngokuthetha noRosie noKhaya Motene – kwaye akabavumeli bamenzise ukuthanda kwabo.**” (As she plays the role of Ntombi in Generations she is the editor of the magazine and does not please anyone – and she does not allow anyone to push her around). The use of the name “**Ntombi**” reflects the continuity of the topic as the writer exposes all the (NPs) noun phrases, lexical items and grammatical conventions related and contributing to the continuity of the theme carried by the topic.

Topic Structure Analysis

The main topic of the text is analyzed in depth as regards the topic structure analysis, “**UTHANDO LWAKHE ALUNAMIQATHANGO**” (HER LOVE HAS NO BOUNDARIES). The writer has structured the topic in a unique style as it is not written with capital letters but is highlighted, written in bold on top of the whole text. This style adapted by the writer encourages the reader to read the text with back-grounded knowledge that there is about Sonia’s love. This notion is also complimented by the sub-topic “**Akalukuhlwa nje lula**” (She is not easily pushed over) which also reveals another aspect about the main

character which will be part of the content and forms part of the theme in the text under analysis.

The role played by Sonia Mbele and her character in the acting industry is highlighted by the captions used by the writer. Inscriptions which also reflect the theme conveyed by the topic structure accompany the captions. The first caption reveals the role she plays **“USonia Mbele ongumlinganiswa omtsha weGenerations....”** (Sonia Mbele who is the new actress of Generations...). and reflects her belief in real life tha.....**”uthi akavumi kuvunyiswa yaye usixelele nokuba kungani ukuthembeka kuyeyona nto ibalulekileyo...”**(....she says that she does not agree because she is persuaded to and she also told us why honesty is most important...). She also reflects the efforts of getting new acting roles **“ Ndizama ukufumana amathuba amatsha okudlala iindawo zabalinganiswa abatsha”** (I also try to secure new acting roles).

The second caption highlights her preference in life especially on issues related to new relationship, **“kwicala lokudibana namadoda uyazi uSonia ukuba ufuna ntoni. Ndithi kuqala ukudibana nendoda ndiyixelele ukuba ndingubani, ndineminyaka emingaphi nokuba ndinomntwana. Andifuni mntu udlalayo...”** (In terms of meeting man Sonia knows what she wants. I tell the man the first time I meet him who I am, how old am I and that I have a child. I do not want anybody to play with me). These captions also reflect who Sonia is even to those readers that have forgotten or have not idea about the lady talked about.

There are also certain phrases used by the writer to express the theme of the text. These phrases reveal Sonia's attitude and beliefs towards love relationships. **”Umlinganiswa omtsha weGenerations ukholelwa ekubeni umntu makungabikho nto ayifihlayo nasekuthetheni inyaniso”** (The new actress in Generations believes that a person does not have to hide anything even in speaking). This statement contributes to the meaning conveyed by the topic that her love has no boundaries **“Uthando lwakhe alunamiqathango”** as she states the things she prefers very clearly. The phrases used by the writer also indicate the love she has to socialize with friends whom they also know her principles, **“Abahlobo bam basoloko bezama ukundidibanisa nabafana kwaye nam ndiyakuthanda ukudibana nabafana abatsha... kodwa ndithi ndiqala ukudibana nabo ndibaxecelele ukuba ndingubani...”** (My friends always try to make me meet with

men and I also love socializing with men.....But I tell them the first time we met who am I...).

Lastly, the writer has structured the whole content in paragraphs and each paragraph contributes a sub-theme or something new but based on the topic, as it is reflected in the first paragraph which deals with the way Sonia introduces herself to man, and the man whom she was involved with her for seven years and the father of her child. Each role she ever played and attempted to play is introduced in each paragraph in a chronological order.

Topic Content Analysis

As regard the topic comment analysis, the writer's theme conveyed by the topic is analyzed. This means that the topic **"Uthando lwakhe alunamiqathango"** (Her love has no boundaries) will be analyzed according to the comments, issues and supporting aspects based on this topic as the writer to build up the content of the text uses them.

The sub-heading **"Akalukuhlwa nje lula"** (She is not easily pushed over) is one of the conventions used by the writer to compliment the theme of the topic. This implies that the content of the text will be dealing with the issues that give evidence that the character of Sonia is the strict one that is not easily manipulated. The following examples taken from the text will reveal and support the stated above that Sonia's love has no boundaries, **"....ukholelwa ekubeni umntu makungabikho nto ayifihlayo nasekuthetheni inyaniso"** (... She believes that a person has to speak the truth and not hide anything). What she believes in is also what she does in her own lifestyle, that is, she practice what she preaches, **"Xa le nzwakazi esepatini kuze kubekho indoda ebonisa ukuba nomdla kuyo iyiphendula ngelithi: Molo bhuti. Igama lam ndinguSonia Mbele – ndineminyaka engama-27 kwaye nonomntwana."** (When she meets a man in a party who seems to have interests she answers by saying: Hallow brother. My name is Sonia Mbele – I am 27 years old and I have a child). The years she has spent with her previous lover also contributes to her beliefs and reveals the kind of personality the man had to such an extent that they would spend so many years as partner, **"Umntu wokugqibela obethandana naye bathandane iminyaka esixhenxe."** (The last person she was in love with they were involved for seven years) one can assume that on of the reasons for their break up was the failure to be honest or to live according to Sonia's principles of honest.

The writer also points out that she gave birth to her child as a single mother, and this can play a big role in the attitude she has towards love, that her love is unconditional, “**...wambeleka unyana wakhe, uDollen, sele ohlukene noyise.**”

In the last paragraph the writer reveals Sonia's dreams which also reflects her unconditional but reciprocal love that, “**Phofu ke ndakugqithisa engqondweni yam yaye ndiyathemba ukuba ndiza kudibana nendoda eza kunditshata. Ndiya kuyithanda ngokupheleleyo – ndiyiphekele, ndiyicocele yaye ndiya kuyi-ayinela ihempe yayo rhoqo kusasa xa isiya emsebenzini. Nam ndiya kulindela ukuba indithande nokufanayo nonyana wam.**” (But I passed that in my mind and I hope that I will meet a man who will marry me. I will love him completely – cook, clean and iron for him his shirt every morning when he is going to work. I will also expect the same love for my child and me).

The subheading also contributes towards the theme as these are examples in the text that reflect that Sonia is really not easy to be pushed around. One instance that shows that is the fact that she, “**..... uSonia udla ngokuthetha noRosie noKhaya Motene – kwaye abavumeli bamenzise ukuthanda kwabo.**” (....Sonia usually speaks with Rosie and Khaya Motene – and she does not allow them to push her around). This statement reflects her character of surviving according to her own principles and relying to herself. This is also evident in that, “**UNtombi akazimiselanga kuntlokothiswa nangubani na.**” (Ntombi is not prepared to be chased around by anyone).. Her relationship with the father of her baby also contributes to the way she believes in which makes it not easily to change her mind despite the necessities she is also aware of, “**kubalulekile ukuba unyana wam abe noyise, kodwa andinako ukubuy'umva. Ukohlukana kwethu kwandivisa ubuhlungu obungummangaliso.**” (It is important for my child to have a father, but I cannot move back. Our break up brings to mean a lot of pain). This also shows that she sticks to her views.

Given – New Information

In this text the writer has clearly presented a demarcation between a given and a new information. However, the assumption or judgment of assigning an information as new or a given depends on the reader's perspective as one can also recall from other texts

analyzed in this chapter. As the given information refers to the known issue or problem presented to the readers with a solution given as new information. The given information is represented by the headline or topic **“Uthando lwakhe alunamqathango”** (Her love has no boundaries) reveals the character played by Sonia in Generations as she is in love with Khaya Motene and does not hide anything. But the reader’s inquisitive mind can ask a question; whom is the topic referring to? Which love is talked about? All these questions will lead to the issues addressed in the content which are new and some of them a known to reader.

The following examples will be justifying the given information which is assumed to be known to the television viewers who know the role played by Sonia Mbele and also to those people or readers who know her in other television dramas or advertisements besides Generations:

“Ukhe wadlala indawo yegqwetha edlalweni weSABC 2 othi Brother ukanti udlale indawo ephambili kwiSoul City yeSABC 1 engu Gqr. Ayanda.” (She had played a role of being a lawyer in a television drama in SABC 2 called Brothers at the same time played a leading role in Soul City in SABC 1 as Doc Ayanda). These 160756 roles present and information known to the viewers of these channels.

She also played a role with Leon Schuster in Mr. Bones. Readers can be assumed to have knowledge about the award given to Sonia, as they had played a role of voting for their choices in the nominated actresses, **“...uSonia wazixolisa ngokuchongelwa iMost Stylish Drama Actress kuvoto lwababukeli beTV ekunye noNoxee Maqhashalala (Tsha-tsha), uThembi Seete noBubu Mazibuko (Gaz’lam) noJelene Martin (Scoop Schoombie).”** (...Sonia consoled herself by being nominated for Most Stylish Drama Actress in viewer’s vote in TV amongst Noxee Maqhashalala (Tsha-tsha), Thembi Seete and Bubu Mazibuko (Gaz’lam) and Jolene Martin (Scoop Schoombie))

Her role in Generations is also known and people she plays/performs with and the character she is in the soapie, as it is clearly expressed that, **“Njengoko edlala indawo kaNtombi kwiGenerations ongumhleli wemagazini ongacengiyo, uSonia udla ngokuthetha noRosie noKhaya Motene – kwaye akabavumeli bamenzise ukuthanda kwabo.”** (As she plays the role of Ntombi in Generations as magazine editor who does not plea with others, Sonia usually speaks with Rosie and Khaya Motene – and she does

not allow them to push her around,) **“Xa ndiphethe iibhegi ezininzi nam niyaziwisa izinto xa kukhala iselfowuni njengakwintengiso endayenzela iVodacom!”**

The writer also reveals another side and character about Sonia which is new to the readers and thus referred to new information. When an actor or actress is on the screen, the age is not revealed by the writer has revealed it explicitly through Sonia’s quotation that **“-Ndineminyaka engama-27 kwaye ndinomntwana”** (-I am 27 years and I am having a child). The writer reveals the condition she was working under after having given birth to Dollen, **“Ndaphindela emsebenzini ndineeveki ezimbini qwaba ndibelekile. Andinalo ixesha lokuhlala ekhaya ndibe ndizisizela.”** (I went back to work two weeks after the birth of my child. I do not have time to stay at home feeling sorry for myself).

She also reveals her change in attitude caused by the birth of her son that, **“Ndilukhuni ngoku kunangaphambili.”** (I am strict now than before). This also reflects her attitude as a responsible mother, **“UDollen unyana wam uneminyaka emithathu yaye uyinxalenye enkulu yobomi bam.”** (Dollen, my son is 3 years old now and is a big part of my life). Her role as a Generations actor also exposes her to her models as this is expressed by her love for Connie Ferguson **“Eyona nto imvuyisa kakhulu usonia kukusebenza noConnie Masilo-Ferguson yonk’imihlandandidla ngokuba nomdla wokuvela kwiTV njengaye. Unobubele yaye uyandinceda kakhulu.”** (What makes even happier is that she works with Connie Masilo-Ferguson everyday.... I used to dream of being on TV like her. She is generous and she helps me a lot).

Her background is also revealed that **“wakhuliswa ngunina onendima enkulu kwimicimbi yoluntu.”** (Her mother who was immensely involved in community activities brought her up). She also highlights her relationship with the father of her child that **“Basengabahlobo bonoyise kaDollen kodwa kuphelele apho.”** (They are still friends with the father of Dollen but that ends there).

Theme Rheme

The theme refers to the first phrase mentioned in a text and represents the point of departure of the writer. When focusing on the heading or topic of this text **“Uthando lwakhe alunamiqathango”** (Her love has no boundaries) the point of departure for the

writer is clear as he is basing his content of **“uthando lwakhe”** (Her love) which is the first noun phrase mentioned in this text. Then it is the reader that will ask a question, what about her love? Then the writer proceeds to reveal the content or the compliment to the topic that **“alunamiqathango”** (has no boundaries). This implies that the theme reveals the main character **“uthando lwakhe”** (Her love) and in this context the **“lwakhe”** (her) refers to Sonia Mbele as the main character of the text and the main concern and addressee of the theme.

The subject of almost all the sentences, clauses and paragraphs in this text and the theme of the content, **“USonia uyavuma ukuba unamaxesha okuthenga kakhulu, njengentombazana ekwintengiso yeVodacom, kwaye uthi uthanda ukuthenga izihlangu namabhanti kakhulu.”** (Sonia agrees that she has times of buying a lot, like a girl in the advert of Vodacom, and she says that she likes to buy shoes and belts)

The theme represents the move away from the writer's point of departure. This can also be referred to as complimentary part of the clausal unit since it gives more detailed explanation, definition, and clarification, intuition about the theme or the subject of the theme. The **“..... alunamiqathango”** (...has no boundaries) is considered to be the rheme for the noun phrase **“uthando lwakhe.....”** (Her love...)... The writer goes on to support and to deliberate more on the theme of the text by introducing new information related to the topic. The subject performs the role of the theme, **“Akalukuhlwa nje lula”** (She is not easily manipulated) as it supports the view that she has not boundaries in her love, that is , she tells the men exactly what she expects from their relationship, **“Umlinganiswa omtsha weGenerations ukholelwa ekubeni umntu makungabikho nto ayifihlayo nasekuthetheni inyaniso.”** (The Generation's actress believes that a person must not hide anything even in speaking the truth). Sonia makes it clear that she can only be beaten once and this is revealed by her uncompromising character towards the father of her child, **“Kubalulekile ukuba unyana wam abe noyise, kodwa andinakho ukubuy'umva. Ukohlukana kwethu kwandivisa ubuhlungu obungummangaliso”** (It is important that my son has a father, but I cannot go back. Our break up was severely painful to me).

Lastly, expresses her feeling of an honest unconditional love in future plans that **“...ndiyathemba ukuba ndiza kudibana nendoda eza kunditshata. Ndiya kuyithanda ngokupheleleyo – ndiyiphekele, ndiyicocela yaye ndiya kuyi ayinela ihempe yayo**

rhoqo kusasa xa isiya emsebenzini. Nam ndiya kulindela ukuba indithande ngokufanayo nonyana wam..." (... I hope that I will meet a man that will marry me. I will love him completely – cook for him, clean and I will iron his shirt every morning when he is going to work, I will also expect the same love for me and my son).

Focus Pressupposition Relations

As regard the focus relation, the writer's main point is revealed, this implies that the writer's perspective about the text is revealed. The focus relation is equivalent to the new information as it has been discussed in the analysis of this text. The writer reveals that Sonia is new actress in Generations and has her own way of putting the record straight with man **"Umlinganiswa omtsha weGenerations ukholelwa ekubeni umntu makungabikho nto ayifihlayo nasekuthetheni inyaniso."** (The new generations' actress believes that a person does not have to hide anything even in speaking the truth) The writer also reveals the truth she applies in her real life and the extent to which she abides to her beliefs, **"Umntu wokugqibela obethandana naye bathandane imninyaka esixhenxe."** (The person she was involved with maintained their relationship for seven years) The writer also uses continuation of progression of events on after another in exposing the experiences Sonia went through **"Emva koko waye wakhulelwa.... Wambeleka unyana wakhe, uDollen, sele ohlukene noyise.... Ndaphindela emsebenzini ndineeveki ezimbini qwaba ndibelekile."** (After that she fell pregnant... gave birth to her son, Dollen, and she was no longer with the father... I went back to work two weeks having birth to my child). This also reveals her strength and courage to go forward and not to feel sorry for you. The writer also exposes her successes as she was nominated as the most stylish Drama Actress because, **"Wachongelwa elo wonga ngenxa yendawo ayeyidlala kwiSoul City."** (She was nominated for this award because of the role she played in Soul City).

The role she plays in Generations reflects her real life **"Ndiyakuthanda ukudlal'indawo kaNtombi. Uyafana nam ebomini bokwenene."** (I like the role of Ntombi. She is like me in my real life) This example depicts the real Sonia as it she discloses her real character in life that what the viewer see in Ntombi is what Sonia is in real life. The future plans of this actress are expressed by the write as she hopes to meet a man that will love her and her son the way she will love him.

The presupposition relation refers to the already known or highlighted information and can be considered to be equivalent to the given information as it is determined by the reader's perspective. The sub-topic **"Akalukuhlwa nje lula"** (She is not easily pushed around) reflects the acting role played by Ntombi in Generations as it is expressed by the writer that, **".... USonia udla ngokuthetha noRosie noKhaya Motene – kwaye akabavumeli bamenzise ukuthanda kwabo"** (...Sonia usually talks with Rosie and Khaya Motene – and she does not allow them to force or persuade her to do something she does not like). This is well known by the viewers of Generations. She also depicts the same character even with Julia who plays a role of a push-over and a go getter but Ntombi fights her way through and this evident that **"UNtombi akazimisela kuntlokothiswa nangubani na... Ukuba ukwenza izinto ezilungileyo kwaye nguye kuphela onganza uJulia ayeke ukuzixelela."** (Ntombi is not prepared to be bullied or push around by anyone... She wants to do right things and she is the only one who can make Julia lose her confidence).

Then lastly the writer also reminds the readers about the advertisement played by Sonia of a lady with many bags and a cell phone, this is also information known by the readers and by everybody who used to watch that advert, **"USonia uyavuma ukuba unamaxesha okuthenga kakhulu, njengentombazana ekwintengiso yeVodacom.... Xa ndiphethe iibhegi ezininzi nam ndiyaziwisa izinto xa kukhala iselfowuni njengakwintengiso endayenzela iVodacom!"** (Sonia agrees that there are times that she buys a lot, like the girl in the advert of Vodacom.... When I carry many bags they fall off when the cell phone rings just like in the advert I did for Vodacom!)

4.12.2 Properties of the text structure

4.12.2.2 Text Cohesion

The text cohesion addresses the relationship between clausal sentential units in a text. In other words the chronological sequence of information in a text is examined in the analysis of the text **"Uthando lwakhe alunamqathango"** (Her love has no boundaries) under the following linguistic elements: ellipsis, collocation, repetition, demonstratives, conjunctions, substitution and comparative cohesion, and reference.

Ellipsis

The use of three dots, a negative sign or an etc symbol represents the elliptic language used by the writer to represent a series of activities that are not mentioned in the text, or a process or stages, items or an omission of a sense which does not contribute much to the cohesiveness of a text. The use of the elliptic language is evident in five instances in the text under discussion. One instance is in the inscription along the first caption of Sonia Mbele where she expresses a need for honesty as one of the important things in her beliefs. The use of the ellipsis reflects the various ways of showing and of expressing honesty to show commitment, and these ways are not written in the text but are presented or symbolized by three dots. At the same time one can view these three dots as leading indicating the progression and continuation of the gist of the issue in this statement, **“USonia Mbele ongumlinganiswa omtsha weGenerations uthi akavumi kuvunyiswa yaye usixelele nokuba kungani ukuthembeka kuyeyona nto ibalulekileyo...”** (Sonia Mbele who is a new Generations actress says that she is not persuaded to agree and she says that she also tells us that why honesty is important...).

The second instance where the writer has used an ellipsis is in a form of a negative symbol, which represents the information that may be omitted by Sonia when she introduces herself. One can also assume that her place of birth, her work and probably her place where she lives have been omitted purposefully to minimize the space as the magazine is written for commercial purposes. **“Xa le nzwakazi isepatini kuze kubekho indoda ebonisa ukuba nomdla kuyo iyiphendula ngelithi: Molo bhuti. Igama lam ndinguSonia Mbele – ndineminyaka engama-27 kwaye ndinomntwana.”** (When this lady is in a party and there is a man who shows interest to her she answers by saying: Hallow brother. My name is Sonia Mbele – I am 27 years and I have a child).

The third instance expresses the processes, problems and activities or experiences both good and bad that goes with pregnancy. This process are not mentioned in the text but are represented by the dots, **“Emva koko waye wakhulelwa...Wabeleka unyana wakhe, uDollen, sele ohlukene noyise.”** (After that she fell pregnant...gave birth to her son, Dollen, and by then she was no longer with the father). With this statement one can assume that the three dots represent a bad experience because the father was not there to support her during her time of pregnancy which is the most important time one requires love and support of her partner.

The fourth instance is reflection of the activities, which she usually feels pushed around by her colleagues in Generations but does not allow that to happen. The negative symbol represents these unmentioned instances, **“...uSonia udla ngokuthetha noRosie noKhaya Motene – kwaye akabavumeli bamenzise ukuthanda kwabo.”** (... Sonia usually argues with Rosie and Khaya Motene – and she does not allow them to push her around). At the same time one can assume that this ellipsis enhances cohesion by standing in a place of a question “Talk about what?” which can be addressed in the next issue. Lastly the elliptic convention is also used to represent the way in which Sonia intends to display her love for the supposed husband or her future husband. The negative symbol stands for the things she will do in addition to those mentioned in the text, **“Ndiya kuyithanda ngokupheleleyo –ndiyiphekele, ndiyicocela yaye ndiya kuyi-ayinela rhoqo kusasa xa isiya emsebenzini.”** (I will love it unconditionally – cook for it and iron his shirts every morning when he is going to work).

Collocation

Collocations refer to the blending together of the words or association of particular words with another, which is usually, happens in idiomatic expressions when emphasizing the writer’s point of view. There are prominent instances identified in this text.

The writer has used several lexical items to reveal and to refer to the same thing. This is identified in the expression that shows someone who is not easily manipulated which refers to Sonia’s character. The writer refers to her as **“Akalukuhlwa nje lula”** (She is not easily pushed over or persuaded), at the same time the same meaning is expressed in another in another way that, **“Nangona engatshatanga yaye emhle akavumi kuvunyiswa lula”**. (She does not agree because she is forced to). It is the same meaning that is expressed by the writer that **“...USonia udla nokuthetha noRosie noKhaya Motene – kwaye akabavumeli bamenzise ukuthanda kwabo.”** (...Sonia usually speaks with Rosie and Khaya Motene – and she does not allow them to make her do something she does not want to do). And lastly, **“UNTombi akazimisela kuntlokothiswa nangubani na.”** (Ntombi is not prepared to be pushed around by anyone). These underlined items refer to the same thing of not allowing to be bullied used synonymously.

Lastly the writer uses a figurative language to refer to Sonia who feels very comfortable and satisfied when playing the role of Ntombi in Generations and she expresses her satisfaction by saying **“Njengokuba ngoku edlala kwiGenerations ufike kumdlalo omenza azive esekhaya”** (Now that she plays in Generations she feels as if she plays at home). This expression gives a mental picture of her perfect role in acting as if she is the real Ntombi.

Repetition

The writer usually emphasize a view, reflects references to a prior mentioned point or repeat a lexical item, a phrase or a clause to indicate the importance of an issue. Repetition is identified in this text, synonyms are also used by the writer to refer, restate the same thing. The writer refers to the main character of this text in various ways but repeating the same referential conventions **“...Le nzwakazi xa isepatini....iyiphendula ngelithi : Molo bhuti. Igama lam ndinguSonia Mbele...UNtombi akazimisela kuntlokothiswa nangubani na.”** (The new main character in Generations... This lady when is in a party... she answers by saying: My name is Sonia Mbele...Ntombi is not prepared to be bullied by anyone). All the underlined lexical items reflect the repetition of the same person with a purpose of constantly reminding the reader about the main point of discussion or of narration in the text, which it is all about Ntombi of Generations or Sonia Mbele as an actress.

The writer also uses synonymous terms to refer to unconditional love, **“Uthando lwakhe alunamigathango”** (Her love has no conditions), **“...Umntu makungabikho nto ayifihlayo...”** (...person has to hide nothing...). The writer also repeats the demand Sonia was experiencing in advertising roles and as an actress before having a child, **“Leyo kwakuyiminyaka yolonwabo kuSonia yaye efumana imisebenzi ngapha nangapha ukuba ayokwenza iintengiso ze TV esafunda imatriki”**(Sonia was wanted everywhere to perform advertisement in TV while she was still doing her matric).

The writer also repeats the way Sonia introduces herself to man with the intention of emphasizing her unique character and her belief towards love, **“Igama lam ndinguSonia Mbele – ndineminyaka engam-27 kwaye ndinomntwana.”** (My name is Sonia Mbele – I am 27 years and I have a child.” This is the way she introduces herself when she is in a party and approach by a man who shows interest to her. The same introduction is

expressed by Sonia when they organize someone for her, **“Kodwa ndithi ndiqala ukudibana nabo ndibaxebele ukuba ndingubani, ndineminyaka emingaphi nokuba ndinomntwana.”** (But in my first meeting with them (men) I tell them who I am, how old I am and that I have a child). Lastly the writer constantly repeats the noun **“dlala”** (play/perform) because the role played by Sonia is an acting role, **“ukhe wadlala (indawo) yegqwetha emdlalweni weSABC 2...”** (she has played a (role) of an attorney in a drama in SABC 2), **“...ukanti udlale (indawo) ephambili kwiSoul City ye SABC 1”** (...at the time played a leading (role) of an in Soul City in SABC 1; **“Emva kokudlala no Leon Schuster emdlalweni othi Mr Bones, uSonia waya eLos Angeles e United States ukuze aye kujonga ukuba angakwazi na ukudlala kwiHollywood.”** (After she played with Leon Schuster in a drama Mr Bones, Sonia went to Los Angeles in United States to see if she can play in Hollywood). And lastly but not least the same verb is used to reflect Sonia's future plans in the acting industry where she expresses that **“Ndifun’ukudlala (iindawo) zabalinganiswa abatsha.”** (I want to play (roles) of new actors). The continuous repetition of the noun ‘indawo’ (a role) is also identified in every utterance or statement uttered about the acting role of Sonia. This is indicated in the above examples as the noun is also underlined and placed in brackets.

Demonstratives

The demonstrative markers are used by the writer to refer back to the prior mentioned phrases and are used to emphasize cohesiveness in the text. The following examples of demonstratives will specify the function and role performed by that particular demonstrative. The writer refers to Sonia as a lady to emphasize the subject role in the text, **“Xa le nzwakazi isepatini...”** (When this lady is in a party...) the demonstrative (this) le refers back to a subject that has been mentioned and is used to contribute to the cohesiveness and a referential aspect of the content. **“Leyo kwakuyiminyaka yolonwabo kuSonia wayefumana imisebenzi ngapha nangapha”** (Those were the years of happiness to Sonia and she was getting jobs from side to side). This demonstrative **“Leyo”** (this) refers to years referred by Sonia, and these years remind her memory. This also reflects and information from the past that is conveyed through the use of demonstratives. This demonstrative also bring a mental picture of the happiness she enjoyed during those years, and this picture is also shared by the readers who were not part of those years or part of that happiness.

The significance and importance of the role she was nominated for after a disappointment is emphasized and symbolized by the demonstrative used by the writer, that **“Wachongwa elo wonga ngenxa yendawo ayeyidlala kwi-Soul City.”** (She was nominated for this award because of the role she played in Soul City) she also reveals the truth behind her luck of getting more acting role and her reason for that plays a significance in satisfying her, **“Ndesenethamsanqa lokuzifumana okwangoku kuba ndibeka ukuba libhinqa kwam phambili ngaphambi kokuba ndibe ngumlinganiswa kwaye oko kuyandanelisa”** (I am still lucky to get them (roles) for now because I put my woman feature/element first before my acting and that satisfies me). Lastly the writer reminds the readers about the advert Sonia once perfumed and the demonstrative used refers back to that advert and what Sonia was doing which also seems to be her real weakness, **“Abantu basandikhumbula ngaloo ntengiso kwaye abakholwa xa bendibona ndisenza loo nto nakubomi bokwenene”** (People still remember me about that advert and they do not believe when they see me doing that even in real life). The demonstrative loop (that) is prominent in this text as it always refers back and emphasizes to the point mentioned before.

Conjunctions

The cohesive element of text and relationships between clauses, sentences, phrases and paragraph depends partly on the conjunctions used by the writer. The relevance of the conjunction to the text also manipulates the chronological flow of events in a text as this is identified in the text under analysis, **“Uthando lwakhe alunamiqathango”** (He love has no boundaries)

The conjunction yaye (and) is prominently and constantly used in this text to perform the linking role. The inscription along the first caption also has this conjunction, **“USonia Mbele ongumlinganiswa omtsha weGenerations uthi akavumi kuvunyiswa yaye usixelela ukuba kungani ukuthembeka kuyeyona nto ibalulekileyo...”** (Sonia Mbele who is a new Generations actress says that she does not agree because she is convinced to and told us the reason why honest is the most important thing). This conjunction is also used in some phrases as **“kwaye”** which also refers to and, **“...ndineminyaka engama-27 kwaye ndinomntwana”** (... I am 27 years and I have a child). The demonstrative and “yaye” also plays a comparative roles between two issues as expressed in this compliment that **“Nangona engatshatanga yaye emhle akavumi kuvunyiswa lula.”** (although not

married and beautiful she does not agree because she is convinced to). The writer also uses the conjunction *ukanti* “at the same time” to link one event to the preceding events. In this instance the writer is linking the roles Sonia played in two television channels after one another, “**Ukhe wadlala indawo yegqwetha imdlalweni weSABC 2 othi Brothers ukanti udlale indawo ephambili kwi-Soul City...**” (She did played the role of a lawyer in SABC in the drama called Brothers at the same time played a leading role in Soul City...)

The conjunction **Emva** (after) is used in many instances in the text to depict a chronological sequencing of events, and a linking element of one paragraph or one incident to the other. This is identified in the expression, that, “**Emva koko waye wakhulelwa ... wabeleka unyana wakhe, uDollen, sele ohlukene noyise.**” (After that she fell pregnant... gave birth to her son, Dollen, and the father was no longer with her). One question can be asked by the reader; After what? And the answers for that will be referring back to the content of the text and get a relevant answer. “**Emva kokudlala noLeon Schuster emdlalweni othi Mr Bones, uSonia waya eLos Angeles...**” (After she had performed with Leon Schuster in a drama called Mr Bones, Sonia went to Los Angeles...) The **Emva** (after) refers back to her role in Mr Bones. The writer also uses the conjunction “kodwa” (but) to refer to a contradiction between phrases in the text, “**Basengabahlobo benoyise kaDollen kodwa kuphelele apho**” (They are still friends with Dollen’s father but that is all). The first phrase expresses a positive attitude of friendship but after the conjunction *kodwa* (but) the whole tone/tune changes to be bad as it reflect the negative part and the element of in compliance with the person referred to.

Substitution and comparative cohesion

The substitution and comparison refers to the use of comparative language to reflect the positive or negative side. These elements overlap in their function as they will be indicated in the analysis on the text “uthando lwakhe alunamiqathango” (Her love has no boundaries) A string of examples or statements in this text reflect the substitution of Sonia’s original character to perform other peoples lives when acting. In this process she is even compared the way she played in one series to another, “**Ukhe wadlala indawo yegqwetha emdlalweni weSABC 2 othi Brothers...**” (She once played as a lawyer in a television drama, Brothers in SABC 2). The constant use of the verb-**dlala** “play” reflects her substitution of her real life to perform other roles and a conjunction has been used to compare the roles she played, “**ukanti udlale indawo ephambili kwiSoul City ye SABC**

1 enguGqr Ayanda” (...at the same time she played the role of Dr Ayanda in SABC 1 Soul City as a leading character. The way she substitutes her life with the role of Ntombi is not different to her real lifestyle as it is the same with the Vodacom television advert, **“Ndiya kuthanda ukudlal’indawo kaNtombi. Uyafana nam ebomini bekwenene... Xa ndiphethe iibhegi ezininzi nam ndiyaziwisa izinto xa kukhala iselfowuni njengakwintengiso endayenzayo iVodacom.”** (I like playing Ntombi’s role, role, she is like me in real life... when carrying many bags they fall when the cell phone rings just like in the Vodacom advertisement I did). The substitution of her child is revealed by the expression that **“kwabuguqula kwaphela ubomi bam yaye ndakusebenzisa ekwenzeni iinguqu ezinkulu.”** (That totally changed my life and I used that in making major changes).

Reference

The writer has used reference marker in many occasions in this text to refer back to a previously mentioned phrase or clause. They are also used to add more information to the prior mentioned information in a way of broadening the knowledge of the reader. This reference is identified through the use of conjunctions as indicated in the expression that **“...ukanti udlale indawo ephambili kwiSoul City ye SABC engu Gqr. Ayanda.”** (...At the same time she also played a leading role in Soul City in SABC 1 as Dr. Ayanda) The conjunction ‘**ukanti**’ (At the same time) adds more information to the already mentioned information which expressed the other role performed by Sonia as reflected that **“ukhe wadlala indawo yegqwetha emdlalweni weSABC 2 othi Brothers...”** (She has played a role as a lawyer in a drama of SABC 2 called Brothers) This indicates the information expressed before the conjunction ‘**ukanti**’ (At the same time)

The conjunction **“Emva”** (After) is also used by the writer to refer back to the process and the statement expressed prior it **“Emva”** this indicates the cohesive connection between statements in a text as a reflected in this statement that **“Emva koko waye wakhulelwa”** (After That she fell pregnant...) This means that this conjunction refers back to the happy years Sonia enjoyed before getting married. This conjunction **“Emva”** has prominence in this text as it connects and refers on part of the text with the other. And another instance where this conjunction is used is the reflection of what steps followed after Sonia has worked with Leon Schuster, **“Emva kokudlala noLeon waya eLos Angeles eUnited States ukuze aye kujonga ukuba angakwazi na ukudlala kwiHollywood TV nakwifilm**

zakhona.” (After she played a role with Leon Schuster in the dram Mr Bones, Sonia went to Los Angeles in the United States in order to such if she cannot get a role to play in Hollywood TV and films). The writer to refer back to the statement and at the same time to provide reasoning and a justification of an action done by Sonia also uses the conjunction “ukuze” in order to.

The writer also use a conjunction “**ngenxa**” (because” to justify and to link the reason why she (Sonia) was nominated for and Award, which has been mentioned in the text, “**Wachongelwa elo wonga ngenxa yendawo ayeyidlala kwiSoul City.**” (She was nominated for that award because of the role she played in Soul City) The writer also uses a demonstrative ‘elo’ (that) to refer back to the Most Stylish Drama Actress Award won by Sonia.

Lastly but not least the writer refers to the statement mention before, “**Njengoko edlala indawo kaNtombi kwiGenerations...**” The reference maker ‘njengoko’ (as it is known that she plays the role of Ntombi in Generation...) This statement reflect that Sonia is known and this has made known to the readers in the introduction that Sonia is “**Ungumlinganiswa omtsha weGenerations...**” (She is a new actress in Generations...)

4.12.2.2 The coherence:

The following factors will form the basis of the text coherence and will be examined in details: the non-linguistic bases of coherence, relevance, elements of subordination and coordination, the use of inferences, and the rhetorical patterns within coherence.

The Non-Linguistic Bases of Coherence

The non-linguistic bases of coherence explore the examination of whether the required construction of a text is fulfilled in the writing of the text. In examining these properties of non-linguistic bases of coherence the format or the text is explored by looking at the presentation of the topic. This means that a text has to have a topic which gives a clue about the theme and the content of that particular text. In the text under analysis the heading is written at the top of the text with a shaded bold colour. The shade substitutes the usually used format of topic writing whereby capital letters are usually used to attract

the reader's eye. At this instance the colour plays that role. **“Uthando lwakhe alunamiqathango”** (Her love has no boundaries' is the topic of the text.

The writer has used two captions one as a half card and the other as a full card. Both these captions have inscriptions alongside which reflect and reveal or highlight the theme of the content. The first caption's inscription is **“EKHOHLO : Ndizama ukufumana amathuba ekudlala iindawo zabalinganiswa abatsha, utsho uSonia”** (LEFT : I am trying to get new acting roles, says Sonia) And the writer goes on to explain in bold the role played by Sonia at the present moment that **“uSonia Mbele ongumlinganiswa omtsha weGenerations uthi akavumi kuvunyiswa yaye usixelele nokuba kungani ukuthembeka kuyeyona nto ibalulekileyo...”** (Sonia Mbele who is a new Generations Actress says that she does not allow to be persuaded and she also told us the reason why it is very important to be honest).

The second caption reveals Sonia's way of dealing with a man who thinks that they can play around with ladies, **“EKUNENE: Kwicala lokudibana namadoda uyazi uSonia ukuba ufuna ntoni. Ndithi ndiqala ukudibana nendoda ndiyixelele ukuba ndingubani, ndineminyaka emingaphi nokuba ndinomntwana. Andifuni mntu udlalayo.”** (RIGHT : When Sonia meets man she knows what she wants. At my first meeting with him I tell him who I am, how old I am and that I have a child. I don't want to play).

The writer also follows this own unique style of writing by writing the sub-topic in bold big capital letters to reflect the main theme of the text as it is expatiating more on how Sonia does not allow being pushed around, **“Akalukuhlwa nje lula”** (She is not easily pushed around). There are many instances in this text that reflect that she is not easily bullied and one instance is, **“...uSonia udla ngokuthetha noRosie noKhaya Motene – kwaye akabavumeli bamenzise ukuthanda kwabo.”** (...Sonia usually speaks with Rosie and Khaya Motene – and she does not allow them to do what they want on her). The other instance is when Sonia reveals her belief that she is same a Ntombi, that is, the role she plays in Generations as Ntombi is what she is in her real life, **“UNtombi akazimisela kuntlokothiswa nangubani na... nguye kuphela ongenza uJulia ayeke ukuzixelela.”** (Ntombi does not allow anyone to push her around... she is the only one who can make Julia to stop her self ego).

The writer has written this text in such a way that each paragraph presents something new about the character of Ntombi or Sonia. Towards the end the writer exposes and reveals Sonia's future plans as a woman that, **"...ndiyathemba ukuba ndiza kudibana nendoda eza kunditshata. Ndiya kuyithanda ngokupheleleyo** – "(... I hope that I will meet a man that will marry me. I will love him with my whole heart -) This is one of the most artistic skills of the writer, to end the content on a high conclusive note which leaves the reader wanting to read and to hear more about Sonia.

Relevance

The relevance and irrelevance of the content of text depends on the interpretability of the content by the reader. This means that the content must reflect the reader's experiences or must depict the social activities known and understood by the people the text is written for. When looking at this text various characteristics are identified and they reveal the relevancy of this text.

The topic **"Uthando lwakhe alunamiqathango"** (Her love has no boundaries) depicts honesty, which is one of the important characters in human lives. The cause of break ups, divorces and murders is lack of honesty. This character is relevant to human beings or to communities as reflected by Sonia that, **"Umlinganiswa omtsha weGenerations ukholelwa ekubeni umntu makungabikho nto ayifihlayo nasekuthetheni inyaniso."** (The new Generations actress believes that a person must not hide anything even in speaking the truth).

The other aspect which makes this text to be relevant is the roles exposed by the writer that were played by Sonia. These roles reflect the important careers, which are considered to be vital for human lives and a necessity for the health, the law maintenance and as well as for the information and educational aspect of people. **"ukhe wadlala indawo yegqwetha emdlalweni we SABC 2 othi Brothers..."** (She once played a role of a lawyer in a drama called Brothers in SABC 2) This role reflects her capability of fighting for the rights of people and protecting the acknowledgement of law. **"...ukanti udlale indawo ephambili kuSoul City yeSABC 1 enguGqr. Ayanda."** (...She also played a leading role in Soul City SABC 1 as Dr. Ayanda). This is also an important role as it allows and protects people against diseases and educating people about the ways of keeping their bodies healthy. The AIDS issue is also involved in the role she played as a

doctor which is one of the sensitive issues haunting human lives day by day. And lastly she also played as, **“Njengoko edlala indawo kaNtombi kwiGenerations ongumhleli wemagazini ongacengiyo,...”** (As she also plays the role of Ntombi in Generations as a magazine editor who does not plea anyone...) The relevance of this character **“Umhleli weMagazini** (A magazine editor) is that the public receives new information, educative, political, historical, economic and so forth form source of information such as the magazines. Hence this career is also important in human lives.

Lastly the relevance of this text is the importance of the message conveyed by the content that a person has to be positive in life to be able to move forward and not to feel sorry for herself or pity because of her failures, **“Ndaphindela emsebenzini ndineeveki ezimbini qwaba ndibelekile. Andinalo ixesha lokuhlala ekhaya ndibe ndizisizela.”** (I went back to work two weeks only after giving birth to my child. I do not have time to stay home feeling sorry for myself). This statement depicts the courage and determination of woman to stand up for their responsibilities and not to rely to other genders. This is also expressed by her attitude towards the father of her child, **“Kubalulekile ukuba unyana wam abe noyise, kodwa andinako ukubuy’umva.”** (It is important for my son to have a father, but I cannot go back). Every woman has a dream of being married to a good husband and this is also the same mutual feeling to Sonia that **“...ndiyathemba ukuba ndiza kudibana nendoda eza kunditshata. Ndiya kuthanda ngokupheleleyo – ndiyiphekele, ndiyicocela yaye ndiya kuyi-ayinela ihempe yayo rhoqo kusasa xa isiya emsebenzini. Nam ndiya kulundela ukuba indithande ngokufanayo nonyana wam.”** (...I hope that I will meet a meet a man that will marry me. I will love him with my whole heart – cook for him, clean for him and I will iron his shirt every morning when he is going to work. I will expect the same love for and my son).

Elements of subordination and coordination

Both the elements of subordination and coordination refer to the repetition, restatement and to the causes of conditions expressed in the content of the text. These elements will be addressed in the analysis of the text **“Uthando lwakhe alunamiqathango”** (Her love has no boundaries)

The writer continuously mentions the character of Sonia of being intolerable to people who think that they can push her around and the ways and strategies she explores to deal with

those situations. This is first reflected in the introductory part of the text where she explicitly expresses her way of dealing with men, that **'Xa le nzwakazi isepatini kuze kubekho indoda ebonisa ukuba nomdla kuyo iyiphendula ngelithi; Molo bhuti. Igama lam ndinguSonia Mbele – ndineminyaka engama-27 kwaye ndinomntwana'** (When this lady is in a party and is confronted by a man who shows interest to her she responds by saying : Hello Sir. My name is Sonia Mbele – I am 27 years and I have a child) This way of treating those who seem to be pushing her around is also identified in the role she plays as Ntombi in Generations, **"...USonia udla ngokuthetha noRosie noKhaya Motene – kwaye akabavumeli bamenzise ukuthanda kwabo"** (...Sonia usually speaks with Rosie and Khaya Motene – and she does not allow them to push her around).

Various conditions and experiences of Sonia both as an actor and as herself are revealed in this text and their causes are also expressed. One instance which indicates the above aspect is that she believes in herself and does not want to feel pity or sorry for herself, which was the cause of her going to work only two weeks having given birth to her child, **"Ndaphindela emsebenzini ndineeveki ezimbini qwaba ndibelekile."** (I went back to work only two weeks having delivered my child) and the reason for that was **"Andinalo ixesha lokuhlala ekhaya ndibe ndizisizela"** (I don't have time to stay at home feeling sorry for myself). The writer also reveals the reason why she left for Los Angeles after her performance with Leon Schuster **"Emva kokudlala noLeon Schuster emdlalweni othi Mr Bones, uSonia waya eLos Angele eUnited States..."** (After the role she played with Leon Schuster in drama Mr Bones, Sonia went to Los Angeles in United States...) and the reason for that was **"...ukuze aye kujonga ukuba angakwazi na ukudlala kwiHollywood TV nakwifilm zakhona."** (...in order to see if she could be able to perform in the Hollywood TV and in the films there).

The writer also reveals the reason why Sonia does not want to be in an intimate relationship with the father of her child again, **"Ukohlukana kwethu kwandivisa ubuhlungu obungummangaliso... andinako ukubuy'umva."** (Our breaking up was very painful to me... I cannot go back). Despite her attitude towards the relationship and the break up she is not against the view that her child deserves a father figure, **"Kubalulekile ukuba unyana wam abe noyise..."** (It is important that my son must have a father...) The restatements, repetition causes and effects of statements in the text enhance the coherence of the text and play a big role of linking one part of the text with the other.

Uses of inferences

The use of inferences can be addressed concurrently with the given – new information. The use of inferences addresses the assumption that the readers know certain information whereas on the other hand the other information is assumed to be unknown or new to the reader. This, in other words means that the inference depends on the reader's perspective.

When focusing on the topic of the text under discussion **“Uthando lwakhe alunamiqathango”** (Her love has no boundaries) the topic can be assumed to be unknown to the readers as it relates mostly to Sonia's private life. The way she introduces herself to men who seem to be interested to her is only known by her and by those who are closely related to her and friends as it is expressed that **“Le nzwakazi xa isepatini kuze kubekho indoda ebonisa ukuba nomdla kuyo iyiphendula ngelithi :Molo bhuti. Igama lam ndinguSonia Mbele – ndineminyaka emanga-27 kwaye ndinomntwana.”** (This lady when she is on a party and a man shows some interests she responds by saying: Hallow Sir. My name is Sonia Mbele – I am 27 years old and I have a child). The above statement reveals it is also stated that **“...ukholelwa ekubeni umntu makungabikho nto ayifihlayo nasekuthetheni inyaniso.”** (...She believes that a person must not hide anything and even in speaking the truth).

It can be assumed that her relationship with the father of her child is unknown information to the readers **“Basengabahlobo benoyise kaDollen kodwa kuphelele apho...ukohlukana kwethu kwandivisa ubuhlungu ongummangaliso”** (They are still friends with the father of Dollen but that ends there... their break up caused a lot of pain). This indicates the reason why she has revealed and expressed her experience after giving birth to her child that **“...wambeleka unyana wakhe, uDollen, sele ohlukene noyise... Ndaphindela emsebenzini ndineeveki ezimbini qwaba ndibelekile. Andinalo ixesha lokuhlala ekhaya ndibe ndizisizela.”** (...She gave birth to her son, Dollen, while her relationship with the father did not longer exist... I went back to work within two weeks having given birth to my son. I don't have time to spend at home feeling sorry for myself).

The role played by her friends to try to lock her within man is unknown to the readers and thus treated to be new information. She also reveals to the readers that she feels at home when playing the role of Ntombi in Generations, **“...kwiGenerations ufike kumdlalo omenza**

azive esekhaya.” (...in Generations she feels like she is at home) and the reason for that is **“Ndiyakuthanda ukudlal’indawo kaNtombi. Uyafana nam ebomini bokwenene.”** (I like playing Ntombi’s role. She is like me in real life).

There are prominent examples of instances that are assumed to be known to the readers. The sub-topic **“Akalukuhlwa nje lula”** (She is not easily pushed around) is known to the readers as it is the character she depicts in the dram series Generations, **“UNtombi akazimiselanga kuntlokothiswa nangubani na”** (Ntombi is not prepared to be pushed around by anyone). This character is also exposed by her usual conversations with other characters in Generations, **“..uSonia udla ngokuthetha noRosie noKhaya Motene – kwaye akabavumeli bamenzise ukuthanda kwabo.”** (...Sonia usually interacts with Rosie and Khaya Motene – and she does not allow them to push her over).

The television roles and awards won by Sonia are also known to the readers. To mention a few, **“Ukhe wadlala indawo yegqwetha emdlalweni weSABC 2 othi Brothers ukanti udlale indawo ephambili kwiSoul City yeSABC 1 engu Gqr. Ayanda”** (She once played the role of an attorney in SABC 2 drama called Brothers and also played a leading role in SABC 1 drama Soul City called Dr Ayanda). Since the readers are assumed to be television viewers the roles played by Sonia in Generations as Ntombi and in other television series as mentioned in the above statements are known to them. She is also known from the Vodacom advertisement as she also recalls that **“USonia uyavuma ukuba unamaxesha okuthenga kakhulu njengentombazana ekwintengiso yeVodacom...”** (Sonia agrees that she can buy a lot at times just like the lady in Vodacom advertisement...) **“USonia wazixolisa ngokuchongelwa iMost Stylish Drama Actress kuvoto lwababukeli beTV...”** (Sonia consoled herself by being nominated as the Most Stylish Drama Actress as she was voted by TV viewers) This information is known to the television viewers or the readers as they were the ones that that voted for Sonia to be awarded or to be nominated for the award.

All the above aspects refer to the known and unknown information as according to the reader’s perspective and thus referred to as the used inferences.

Rhetorical patterns within Coherence

The following three elements will be taken into account as they reflect the rhetorical patterns within coherence:

- the problem-solution pattern,
- the cause and effect pattern and
- the subject exemplification.

Beginning from the problem solution pattern which is a prominent element and which enhances the coherence of the text under analysis. The problem is presented by the writer right from the start where Sonia feels pregnant, gives birth to her son but the father of the child was no longer in love with her, **“Emva koko wakhulelwa...wambeleka unyana wakhe, uDollen, sele ohlukene noyise.”** (After that she felt pregnant... gave birth to her son, Dollen, having no relationship with the father). The writer at the same time gives a solution to the readers to avoid the question that “what happened then?” And the answer or the solution of the problem was that Sonia had to stand up and fight the situation **“Ndaphindela emsebenzini ndineeveki ezimbini qwaba ndibelekile”** (I went back to work only two weeks having delivered). The writer also presents the disappointment Sonia experienced in Britain and the consolation for that disappointment, **“Kunyaka ophelileyo unikwe ithuba lokudlala indawo ephambili emdlalweni weTV yaseBritani, kwaye uthe akurhoxiswa ekudlaleni loo ndawo ...”** (Last year she was given a role in the British TV and when that role was withdrawn,...) represents and depicts the problem as it is expressed that, **“...uSonia wazixolisa ngokuchongelwa iMost Stylish Drama Actress kuvoto lwababukeli”** (Sonia consoled herself by being nominated in the Most Drama Actress which was voted by viewers). The underlined verb **“ngokuchongelwa”** (being nominated) brings the solution for the problem presented.

Her own way of facing with confrontation by man can be associated with the problem solution pattern. This implies that she considers it as an offence to be approached by a man in a party situation. This can be associated with the problem of breaking up with the father of her child. Her solution to that problem is to respond by saying **“Molo bhuti. Igama lam ndinguSonia Mbele – ndineminyaka engama-27 kwaye ndinomntwana.”** (Hallow Sir. My name is Sonia Mbele – I am 27 years and I have a child). This kind of response is a way of telling the man that I am the kind of person who believes in speaking only the truth, **“...ukholelwa ekubeni umntu makungabikho nto ayifihlayo**

nasekuthetheni inyaniso. “ (...She believes in that a person must not hide anything even in speaking the truth).

The cause and effect pattern is identified in this text as the writer reveals the effect of Sonia's breaking up with her lover after being pregnant, that she had to go to work only two weeks delivered her child. And she also justifies that by saying **“Andinalo ixesha lokuhlala ekhaya ndibe ndizisizela.”** (I don't have time to spend at home feeling sorry for myself). One can assume that the cause for their misunderstanding and the cause for them to end their relationship was that the man could not fulfill the required way of living as according to Sonia that of speaking the truth and not hiding anything as she believes in that, **“Umlinganiswa omtsha weGenerations ukholelwa ekubeni umntu makungabikho nto ayifihlayo nasekutheni inyaniso.”** The writer also reveals the impact cause by the belief that one can only be successful if he or she plays in the Hollywood moves. The result of that belief is that **“...ndaqonda ukuba andinakuyimela eyokuma emgceni nabantu abangama-500 abafuna ukuvavanyelwa ukudlala indawo enye.”** (...I told myself I cannot stand I lines with 500 people who want to be audited for one role) The effect of playing in Generations is because **“Njengoko ngoku edlala kwiGenerations ufike kumdlalo imenza azive esekhaya”**(As she is now playing in Generations she feels like she is at home). and she reflects her comfort and satisfaction of playing the role of Ntombi as she states her satisfaction by saying, **“Ndiyakuthanda ukudla'indawo kaNtombi. Uyafana nam ebomini bokwenene.”** (I love to play the role of Ntombi she is similar to me in real life).

The effect of having a child without the support from the other partner is reflected in this text as it causes animosity and a gain of strength on the side of the female, **“Ndilukhuni ngoku kunangaphambili uDollen unyana wam uneminyaka emithathu yaye uyinxalenye enkulu yobomi bam.”** (I am stronger than before now. My son, Dollen is three years old now and she is a big part of my life). This statement also depicts the bond birth a mother and son. The animosity is also revealed by mother of Dollen, Sonia as she expresses her inner feeling about the father of her child that **“Basengabahlobo benoyise, kaDollen kodwa kuphelele apho. Andinako ukubuy'umva. Ukohlukana kwethu kwandivisa ubuhlungu obungummangaliso.”** (They are still friends with Dollen's father but that ends there. I cannot go back. Our breaking up caused me a lot of pain). The above statement depicts the cause very clear as it is the way of breaking up experienced

by Sonia, which is an effect, which is negative that she does not even consider going back to the relationship but only friendship with no strings attached.

Lastly, the writer gives a subject exemplification when he reminds the readers about the role played by Sonia in the Vodacom advertisement which depicts exactly the kind of a person she is and as well as her personality. **“Xa ndiphethe iibhegi ezininzi nam ndiyaziwisa izinto xa kukhala iselfowuni njengakwintengiso endayenza iVodacom!”** The writer does not forget to mention as examples all the roles Sonia once played in as an actress in a chronological order. **“Ukhe wadlala indawo yegqwetha emdlalweni weSABC 2 othi Brothers ukanti udlale indawo ephambili kwiLSoul City ye SABC 1 engu Gqr. Ayanda”** (She once played as a lawyer in SABC 2 drama called Brothers and also played the leading role in Soul City of SABC 1 as Dr. Ayanda). **“Emva kokudlala no Leon Schuster emdlalweni othi Mr Bones...”** (After acting with Leon Schuster in a drama called Mr Bones) she went to Los Angeles to search for new roles and it is revealed that she was not successful. She has also played in British TV for a limited time. And Sonia feels at home in her new role as Ntombi in Generations and it determined to get new acting roles as she states that, **“Ndifun’ukudlala iindawo zabalinganiswa abatsha”** (I want to play new acting roles).

4.12.2.2 The lexicon

The lexicon refers to the lexical items used in the text which gives a meaningful interpretative theme and content beyond the written words. The following elements of the lexicon will be investigated: choice of sentential elements, choice of verbs.

Choice of Sentential Elements

The writer has used two captions with inscriptions alongside to depict the theme of the text. These inscriptions reflect the choice of sentences used by the writer to convey what is entailed in the content and at the same time to give an overview about the kind of a person the written text is referring and has based the story on. The first caption reflects the sentence choice of the writer as it identifies the goals of Sonia in the acting industry as she states that **‘Ndizama ukufumana amathuba okudlala iindawo zabalinganiswa abatsha’** (I am trying to secure roles for new acting). The writer has written this sentence in bold to

fulfill the intention of bringing a mental picture of how Sonia performs the new acting role in Generations.

The second caption has also a bold inscription and also gives an overview of the kind of attitude or behavior Sonia has towards the male domain as she states that **“Kwicala lokudibana namadoda uyazi uSonia ukuba ufuna ntoni... Andifuni mntu udlalayo.”** (On the side of man Sonia knows what she wants ...I don't want someone who is playing). The writer has also chosen a sentence as a sub-topic which is also written in big bold letters **“AKALUKUHLWA NJE LULA”** (SHE IS NOT EASILY PUSHED AROUND). This sub-topic also builds up the content of the text as the content will deliberate more on the issue of not allowing to be bullied by anyone as per Sonia's principle.

Certain sentences in the text have been written in such a way that they end with dots or with negative symbols, which is an elliptic sign used by the writer. In one instance the writer has chosen this element of writing to give the reader a chance of exercising the mind about the processes, difficulties and many experiences that go along with being pregnant and especially if the other partner is not those to give that moral support. This reminds me of a certain nurse in a certain clinic who agreed with high school girls who seem to be undermining contraceptives while at the same time they get pregnant at their early stages. This nurse said **“Abanye babalekwa ngaloo makhwenkwe batsho bathandise ngomhlaba endaweni yeeChocolates”** (Some of you are even left or rejected by those boys and instead of getting chocolates you replace them with soil to cover urge of being pregnant). **“Emva koko waye wakhulelwa... wabeleka unyana wakhe, uDollen, sele ohlukene noyise.”** (After that she fell pregnant... delivered a son, Dollen, but the father was no longer there).

The ways of being honest to ones the writer does not list partner but he has used ellipsis to represent the omission of those ways or processes. This also reflects the initial sentence element used by the writer, **“-ukuthembeka kuyeyona nto ibalulekileyo...”** (-honesty is one of the important things...) The writer also explores and selects various types of prepositions used in the text to perform the linking role between clauses, phrases and sentences in the text. The preposition **“Xa”** (When) is used in most statements in this text to reflect the conditions and reactions or responses towards those conditions. This is indicated in the expression that **“Xa le nzwakazi isepatini kuze kubekho indoda**

ebonisa umdla kuyo iyiphendula ngelithi:” (When this lady is in a party and then approached by a man who shows interest she responds by sayings:)

The preposition ‘le’ (this) in this context has been used by the writer to emphasize the approach towards man as indicated by Sonia, with the intention of reminding the reader about the main character of this text that it is a lady.

The writer has also used in many instances the preposition “emva..” (After...) to indicate the continuation of one event after another, as it is indicated that “**Emva” koko waye wakhulelwa...**” (After that she fell pregnant) and a reader can then refer back to what has been said before as it is known that the preposition “**emva**” (after) has been used after the description of the happy times / moments of Sonia, that is, the year of getting jobs everywhere. As I have indicated that the preposition “**emva**” (after) has a prominence in this text. It is also identified in the statement that “**Emva” kokudlala noLeon Schuster... uSonia waya eLos Angeles, eUnited States...**” (After performing with Leon Schuster... Sonia left for United States...) This preposition also indicates the coherence in the text as each event or each change in the sub-theme is also revealed by the use of the prepositional phrases.

It is the same with the ‘**ukuze / ukuba**’ (so that) preposition as this text to reveal the intention behind any action taken by Sonia. This is identified in the statement where she explains the reason why she left for Los Angeles, that “**...USonia waya eLos Angeles eUnited States, ukuze aye kujonga ukuba angakwazi na ukudlala kwiHollywood TV.**” The underlined prepositions perform two different roles ‘**ukuze**’ refers to the intention behind any action taken by Sonia. This is identified in the statement where she explains the reason why she left for Los Angeles, that “**...USonia waya eLos Angeles eUnited States, ukuze aye kujonga ukuba angakwazi na ukudlala kwiHollywood TV nakwiifilm zakhona.**” (...Sonia left for Los Angeles in United States, so that she can search whether she can get a role to play in the Hollywood TV.) The underlined prepositions perform two different roles **ukuze** refers to the intention and **ukuba** refers to the target action she was prepared to do when she was in Los Angeles.

Choice of Verbs

Various types of verbs have been used by the writer to convey the meaning and to provide a mental picture for the interpretation and the understanding of the theme. The following

types of verbs will be identified in the analysis of this text : infinitive verbs, mental or verbs of motion and the use of adverbs.

The writer has used the infinitive verbs in this text in many occasion as it is expressed in this statement that **“Baninzi abadlali beefilm abatsha abanesakhono nabo abafuna ukuzenzel’igama kulo msebenzi”** (There are many new film actors with skill that also want to make their names in this career). The infinitive verb **“Ukuzenzel’** (to make) refers to the popularity wanted by many new actors in Hollywood, which is impossible for many but possible for only a chosen few. The reason for the writer to select this infinitive verb is to emphasize the myth wanted by actors that of popularity.

“Nangona ndandingoyiki ukukhuphisana...” (Although I was not afraid to compete...) The infinitive **“ukukhuphisana”** (to compete) depicts the demand to compete for one role which gives a mental picture to the reader the extent to which the role was in demand. There is prominent use of infinitives in this text but all reveal the meaning beyond the lexical item. Lastly, **“Abahlobo bam basoloko bezama ukundidibanisa nabafana...”** (My friends always try to hock me with men) The verb ukundidibanisa refers to putting two things together to be one. But in this sentence it is used to depict a match make where two individuals are made to love each other without prior knowledge of each other. This is one of the characters revealed by the writer to draw mental picture about Sonia’s personality who is very strict when it comes to love such that even her friends find themselves forcing a development of an intimate relationship for her. This strict character is also evident in her statement that, **“Andifuni mntu ufuna nje ukudlalisa ngam.”** (I don’t want someone who just wants to play).

The following extracts depict the mental picture drawn by the writer through his selection the mental and motional verbs used in this text. The verb **“akalukuhlwa nje lula”** (not pushed around) in the sub-topic **“Akalukuhlwa nje lula”** (She is not easily pushed around) together with its synonym that **“akazimiselanga kuntlonkothiswa”** draws an imaginary picture of the persona of Sonia. A lady who sticks to her principles, who stands for her rights and who abide with what she believe in. This is the kind of a person and a character which is depicted by the doctoral role, the attorney role and the Ntombi role in the television dramas.

The motional verb “-sizela” (to be sorry) depicts a mental picture of a person who folds his arms and wait with the hope that things will change for the better without giving an effort or trying anything to stop the situation. The writer chose this lexical item to depict the strength Sonia has of standing up for what she believes in and to destroy the saying that men are the heads and women are only subject to be manipulated by man, **“Andinalo ixesha lokuhlala ekhaya ndibe ndizisizela.”** (I don’t have time to spend at home feeling pity for myself).

Lastly the adverb of manner has been used by the writer to highlight the role played by Sonia in Generations , that **“Njengoko edlala indawo kaNtombi kwiGenerations onguMhleli wemagazini ongacengiyo...”** Her role is to be an editor but even in that role her personality excel as someone who does not allow anyone to push her around, this is even clarified by the kind of editor she is **“engacengiyo”** (that does not compromise). This personality has been identified by her conversations with Rosie and Khaya Motene whom are her co-workers and / shi does not allow them to push her around. **“Ndifun’ukudlala iindawo zabalinganiswa abatsha”** (I want to play roles of new actors). The intention of Sonia is to get new acting roles as has been a new actor in Generations and feels comfortable and satisfied by that role. The adverb **‘abatsha’** (new) depicts Sonia’s energy and her determination of learning new roles, thus in a way acquiring new information from these new role.

4.12.3 The cognitive move structure

The moves explored by the writer influence and enhance the text structure and gives and interpretation of the theme for the readers. The following moves that are identified in this text reveal various sub-themes as follows;

The first move reveals the belief the love must be based on truth. This belief is indicated by Sonia whose principles are not changed or cannot be changed by anyone whether friend or colleagues. This is indicated by the statement that **“Umlinganiswa omtsha weGenerations ukholelwa ekubeni umntu makungabikho nto ayifihlayo nasekuthetheni inyaniso”** (The new Generations actress believes that a person must not hide anything even in speaking the truth). The intention for the write to emphasize this statement and this principle is to establish and to reveal to the readers the cause of all the

divorces, the rejections and even the suicidal deaths that are caused by the lack of honesty in people's relationships and in their marriages.

The second move is the exposure and the identification of the roles played by Sonia which represent human activities and the protection of human rights and health relations. This move also reflects that the roles played by Sonia are exactly representing what is happening in our societies. **"Ukhe wadlala indawo yegqwetha..."** (She has one played a role of a lawyer). This role represents the law enforcement and the protection of those who become victims of the social problems; such as rape, abduction, drug abuse and so forth. **"...ukanti udlale indawo ephambili kuSoul City yeSABC 1 enguGqr. Ayanda"** (...and she played the role of Dr. Aryan as leading role in Soul City of SABC 1) The role of a doctor is also an important career in our societies as everybody depends on them for their health and nutrition. She has also performed the entertainment role with Leon Schuster which is a stress relief to people. Her role as a magazine editor is recognizable across the world as magazines are one of the knowledge source and information processors to the people.

The third move is the unspeakable experience she went through by bringing up a child alone without the help of the father. This can be also referred to the reason why some woman develops animosity and anger towards man. It is also clear that Sonia has the same feeling but for the sake of her child she has that provision of friendship with Dollen's father **"Basengabahlobo benoyise kaDollen kodwa kuphelele apho."** (They are still friends with Dollen's father but that ends there.

The fourth move reveals her achievements and satisfactions, as she reveals that **"...Wazixolisa ngokuchongelwa iMost Stylish Drama Actress..."** (...She was nominated for the Most Stylish Drama Actress...) She is also satisfied by the role she plays in Generations and this is expressed by the statement that **"Eyona nto imvuyisa kakhulu uSonia kukusebenza noConnie Masilo-Ferguson yonk'imihla... unobubele yaye uyandinceda kakhulu."** (The most beautiful thing tha excites Sonia is to work with Connie Masilo-Ferguson everyday...)

The fifth move is the change that was cause by breaking up with the father of her child. This change can be referred to the real life situations whereby people turn to change their personalities and shift their anger to other people because of their traumatic experiences.

But for Sonia her life changed for the better because she has strength **“kwabuguqula kwaphela ubomi bam yaye ndakusebenzisa ekwenzeni iinguqu ezinkulu.”** (That changed my life completely and I used that to make big changes in my life). She also feels that she is stronger than before she had a child whom he is a big part of her life.

The last move is the importance of everybody to have positive dreams about the future. It is true that every woman has a husband waiting for her and vice versa. It is also that hope that keeps Sonia going that **“...ndiyathemba ukuba ndiza kudibana nendoda eza kunditshata. Ndiya kuyithanda ngokupheleleyo – ndiyiphekele, ndiyicocela yaye ndiya kuyi-ayinela ihempe yayo rhoqo kusasa xa isiya emsebenzini. Nam ndiya kulindela ukuba indithande ngokufanayo nonyana wam.”** (...I hope that I will meet a man that will marry me. I will love him with my whole heart – I will cook for him, clean and iron his shirt every morning when he is going to work. I will expect the same love for my son and me).

4.12.4 Labou's overall structure of narrative

The overall structure of narrative as designed by Labou reflects the following five functions which will be examined in text analysis under discussion: the orientation section, complication, evaluation, resolution and coda.

THE ORIENTATION SECTION

The setting, the time and the behavioral situation of the text are introduced to the readers. This means that the orientation section can be also considered to be the introductory part of the text.

All the above three elements are identified in the text titled **“Uthando lwakhe alunamiqathango”** (Her love has no boundaries).

When searching for the place where the interview or the interaction of the writer with the reader was conducted one can make a decision that it was taking place in the photographic studio. This is based on the inscription written by the writer in describing the attire used by Sonia to take photos. **“Itophu:Truworths; amacici ngawomnxibisi...isacholo : Dragon's Liar, isitulo :Tonic”** (The shirt : Truworths, earring for the dress...the hairstyle : Dragon's Liar)

Although the exact time is not reflected in the text when the interaction took place but the writer has made references to time to indicate the experiences encountered by Sonia **“Leyo kwakuyiminyaka yolonwabo kuSonia yaye efumana imisebenzi ngapha nangapha.”** (Those were the happy days for Sonia and she was getting acting roles everywhere). The timing of events reveals the changes in Sonia's life circle. That is, there were years of happiness and years of sorrow but she never lost the courage and determination to go forward, as expressed by the statement that **“Andinalo ixesha lokuhlala ekhaya ndibe ndizisizela.”** (I don't have time to spend feeling pity for myself). This change is also reflected by the change in Sonia's life after having delivered her son without the support of the father, **“Ndilukhuni ngoku kunangaphambili. Unyana wam uneminyaka emithathu yaye uyinxalenye enkulu yobomi bam.”** (I am stronger now than before. My son is three years and is an important / the main part of my life).

Lastly, the writer also focuses on the chronological presentation of the behavioral situation. He first introduces the new Generation's actress who has her own way of addressing confrontation by man. **“Xa le nzwakazi isepatini kubekho indoda ebonisa ukuba nomdla kuyo iyiphendula ngelithi: “Molo bhuti. Igama lam ndinguSonia Mbele – ndineminyaka engama-27 kwaye ndinomntwana.”** (When this lady is in a party and a man shows interest to her she responds by saying: Hello brother. My name is Sonia Mbele – I am 27 years and I have a child). At the same time the writer supports this view or this attitude of response as a basis of her belief which is also reflected in the introductory part about being truthful and not to hide anything from his or her partner, **“Umlinganiswa omtsha weGenerations ikholelwa ekubeni umntu makungabikho nto ayifihlayo nasekuthetheni inyaniso.”** (A new Generations actress believes that a person must not hide anything even in speaking the truth). This is a general belief to every person and the reader can associate his or her own belief with this view as it is a basis for true love and a good ruling for marriages for marriages. The problem of love or relationships that usually end because of pregnancy in many occasions has also is exposed by the writer, **“Emva koko waye wakhulelwa... wambeleka unyana wakhe, uDollen, sele ohlukene noyise”.** (After that she fell pregnant... delivered her son, Dollen, and the father was no longer there). This is a way of making the readers aware of the plight faced by woman and that they must accept responsibility without relying on their partners. This also implies that a person must account for her mistakes as it has been the case of Sonia.

The writer also introduces the readers to the roles played by Sonia besides acting in Generations as Ntombi. **“Ukhe wadlala indawo yegqwetha emdlalweni weSABC 2 othi Brothers ukanti udlale indawo ephambili kwiSoul City ye SABC 1 enguGqr. Ayanda”** (She once played the role of a lawyer in a drama called Brothers in SABC 2 at the same time she played the role of Dr Ayanda as a leading role in SABC 1's Soul City drama).

COMPLICATION

The complication section addresses the question: “What happened?”.

In order to examine the chorological order and the structured sequence of events that follow immediately after the orientation section the writer's style of writing will be examined. It is identified that the events on this text do addresses the question; What happened?

The first event mentioned by the writer is the role played by Sonia with Leon Schuster in Mr Bones which motivated Sonia to explore her acting avenues by leaving for Los Angeles in United States to see if she could manage to get an acting role in Hollywood TV. This is the stage in her life that comes with a complication or a disappointment as she discovered that **‘Baninzi abadlali beefilm abatsha abanesakhono ..., ndaqonda ukuba andinakuyimela eyokuma engceni nabantu abangama-500 abafuna ukuvavanyelwa ukudlala indawo enye’**. (there are so many talented film actors...I recognized that I could not stand queuing with 500 people waiting to be audited to play one role).

The award she attained as the Most Stylish Drama Actress came as a consolation to her disappointment in the British television drama,”...**uthe akurhoxiswa ekudlaleni loo ndawo uSonia wazixolisa ngokuchongelwa iMost Stylish Drama Actress kuvoto lwababukeli beTV...**” (...When she was withdrawn from the role she consoled herself by being voted by the TV viewers for the Most Stylish Drama Actress).

Her award also played a role in her part of leading to Generations and it is where she feels at home. **“...kwiGenerations ufike kumdlalo omenza azive esekhaya.”** The writer also introduces the way Sonia reacts when introduced by her friends to man. As the topic refers to her love as having no boundaries, it is the reality because she expects them to be

explicitly understands her character with her acting role as stubborn magazine editor who does not allow Rosie or Khaya or even anyone else to push her around. She does not forget to appreciate the assistance and satisfaction she has by working with Connie Masilo-Ferguson who has lots of acting experience and expertise in the acting industry.

The write goes on to remind the readers about the role played by Sonia in Vodacom advertisement, which also played a role in being know by people and her character as it depicts her real character in real life, **“Xa ndiphethe iibhegi ezininzi nam ndiyaziwisa izinto xa kukhala iselfowini njengakwintengiso endayenzela iVodacom!”** (When carrying many bags and the cell phone rings as in the Vodacom advertisement my bags fall off even in my real life). The heart and humiliation she experienced by breaking up with Dollen’s father makes her to be sure that she will never go back or have an affair with him again, and as a result they are just friends for the sake of her child to have a father figure, **“Basengabahlobo benoyise kaDolleen kodwa kuphelele apho.”** (They are still friends with Dollen’s father but that ends there). All these events connect and are linked to one another and this reflects the chronological order of the complication section.

EVALUATION

The evaluation section attempts to answer the questions based on the narrative texts that:

- Why the story is worth telling?
- If the story has a significance or a point.

The story is worth telling because it addresses the problems faced everybody in the world. The problems faced by everybody in the world. The problem of the lack of honesty amongst partners and married couples which lead to divorces, breaking ups and thus the children becoming father less and victims of those circumstances. The aspect that supports the worthiness of telling this story will overlap with the point and the significance conveyed by the content of he story. Sonia’s belied towards love provides an informative and an educative role to all the Bona readers. The point is that honesty is the key to everyone’s future. **“...ukholelwa ekubeni umntu makungabikho not ayifihlayo nasekuthetheni inyaniso.”** (...she believes that a person does not have to hide anything even in speaking the truth). And this is a general feeling to each and every person who believes in true love.

This story has significance as it reflects the important careers in life that are of great necessity for both legal, social and health reasons. The roles played by Sonia as a lawyer, , a doctor, and entertainer with Leon Schuster and as a magazine editor depicts her determination in real life to be of assistance and to serve her community. And lastly Sonia's experience of bringing up her child without the support of a father gave a chance to undergo a change in her life in positive one and to learn responsibility in a hard way as she expresses that **"Kwabuguqula kwaphela ubomi bam yaye ndakusebenzisa ekwenzeni iinguqu ezinkulu."** (It totally changed my life and I used it to make big changes). All these aspects reflect the assessment of this text as a positive one, as it reflects the informative and the educative role through its content and the text's theme.

THE RESOLUTION

The question: how did it end? is addressed in the resolution section. In other words the resolution section depicts the solution or the result of the issue or problem dealt with in the content as a whole. In the text under discussion it is clear that Sonia's experiences especially the dilemma of her painful breaking up with the father of Dollen gave courage to change and to plan ahead. This gives courage and determination to all the single parents that a partner can take away his love but cannot take away your God given talent, education or even anything that is a source of life to you. And as a result of this courage she lives with a dream of having a husband one day. **"Phofu ke ndakugqithisa engqondweni yam yaye nidyathemba ukuba ndiza kudibana nendoda eza kunditshata."** (But anyway I let that pass my mind and I hope that I will meet a man that will marry me). The above statement also reflects another character about Sonia that she is like every woman who dreams of a loving husband and a family where she can practice her motherhood for real.

THE CODA

The coda is the last function in Labou's framework which addresses the question of how does the writer brings back the story to the present moment. The writer has presented all the grammatical and semantic aspects on this writing by narrating the whole story about Sonia Mbele. It is in the last paragraph that he reveals the dreams of Sonia, that is, what she expects in life to come as a satisfaction and a way of sealing her life. **"Ndiya kuyithanda ngokupheleleyo-ndiyiphekele, ndiyicocela yaye ndiya kuyi-ayinela**

ihempe yayo rhogo kusasa xa isiya emsebenzini. Nam ndiya kulindela ukuba indithande ngokufanayo nonyana wam.” Sonia’s dreams also reflect the things that will continue in her life from the time she gets married to the man of her dreams till they are separated by death, the interlined time frame reflects the coda.

Lastly, the writer puts the conversation to the present moment by the closing statement which a reader can consider it (the statement) as reflecting the tone of an end, “**...uqwele ngelo uSonia.”** (Sonia finished on that note). On the other hand one can review this statement as a way of representing “the end of a story or that is all about Sonia” which is an additional section to the conclusion of the text.

4.12.5 The what parameter

The content, the type of genre and the type of register is taken into account when analyzing **the what parameter** in a written text. These three elements will be investigated in the analysis of “**Üthando lwakhe alunamqathango**”(Her love has no boundaries).

THE CONTENT

The background information about the roles played by Sonia in television drama is given by the writer. However the most prior information given by the writer is the present role played by Sonia in Generations and her principle in life concerning the male domain. This is expressed in the introductory part of the text that, “**Umlinganiswa omtsha weGenerations ukholelwa ekubeni umntu makungabikho nto ayifihlayo nasekuthetheni inyaniso.”** (The new Generations actress believes that a person does not have to hide anything even in speaking the truth). The issue of non-compromise is also introduced by the writer as a reflection of the persona of Sonia as he states that, “**Nangona engatshatanga yaye emhle akavumi kuvunyiswa lula.”** (Although she is not married, but beautiful she is not easily manipulated).

The period of her last love is also highlighted by the writer although the person and the reasons for their end of relationship are not mentioned as they could be considered to be very personal to Sonia,” **Umntu wokugqibela ebethandana naye bathandane iminyaka esixhenxe.”** (The last person she was in love with lasted for seven years). This

statement gives a clue and highlights the aspects, which will be dealt with in the midst of the content.

The sub-topic “**Akalukuhlwa nje lula**” (She is not easily manipulated) also hints the readers about the reasons and the instances revealed in the content that made the writer to choose this kind of a clause to be the sub-topic. The style of writing bold enhances and manipulates the reader to search for the reason why she is not easily manipulated and the aspects that causes her to be in that way.

Lastly the content also addresses social issues such as the dream of woman to be married, the awards won by actresses and actors for their excelling performances. The writer also highlights the roles played by Sonia as a doctor, a lawyer, and entertainer in Mr Bones and as a magazine editor. All these roles have an importance in the development of society as a doctor are in demand to give health attention, the law enforcement depending on the hands of the law expects, the entertainment pass necessary for stress relieves and as an educative and an informative tool and lastly the information is passed to the people through the information sources such as magazines which have to be edited before taken to the public eyes.

TYPE OF GENRE

The text “**Uthando lwakhe alunamiqathango**” (Her love has no boundaries) is a narrative genre. The topic itself develops lots of questions from the reader such as; whom is the topic referring to? What does the topic real mean? Which boundaries are she referring to and why? All these question lead to the progression of the text, and thus a content developed and the theme revealed and interpreted. This type of genre is constructed in such a way that the reader feels an urge to read more about the content or about the topic. This is the stage where all the information about Sonia as herself, Sonia as an actor and Sonia as a mother of Dollen is expressed with revelation about her beliefs on love.

A narrative text is also characterized by the chronological sequencing of events which adapt a link and relationship with the content. This narrative characteristic is also identified in the text under discussion. The writer first introduces the main person who the story will revolve around through the use of captions, bold sub-topic and inscriptions along

the captions that highlight the theme **‘uSonia Mbele ongumlinganiswa omtsha weGenerations uthi akavumi kuvunyiswa...’** (Sonia Mbele who is a new Generations Actress says that she does not allow to be manipulated). This is also the introductory statement of the writer which leads to the way in which Sonia deals with confrontation by man that **“Xa le nzwakazi isepatini kuze kubekho indoda ebonisa ukuba nomdla iyiphendula ngelithi : Molo bhuti. Igama lam ndinguSonia Mbele-ndineminyaka engama-27 kwaye ndinomntwana.”** (When this lady is in a party and a man shows interest to her she responds by saying: Hallow brother. My name is Sonia Mbele – I am 27 years and I have a child.

Her way of confrontation depicts the disappointment she encountered by losing her seven year affair, by having a child while the father was no longer there, by going two weeks to work just immediately after delivered her son. This ordeal or bad experience is accompanied by the achievements she also experienced such as many roles she performed as a lawyer in SABC 2 drama called Brothers, as Dr Ayanda in SABC 1 drama, which gave her the publicity to be nominated as the Most Stylish Drama Actress. All these events follow each other up to the end where Sonia’s dream is revealed that she would like to be married to a man that will love her and her son with his whole heart as she will also do the same with him, **“...Ndiyathemba ukuba ndiza kudibana nendoda eza kunditshata. Ndiya kuyithanda ngokupheleleyo – ndiyiphekele, ndiyicocela yaye ndiya kuyi-ayinela ihempe yayo rhoqo kusasa xa isiya emsebenzini. Nam ndiya kulindela ukuba indithande ngokufanayo.”** (...I hope that I will meet a man that will marry me. I will love him completely – I will cook, clean and iron his shirt every morning when he is going to work. I will also expect the same for my son and me).

THE TYPE OF REGISTER

The text **“Uthando lwakhe alunamqathango”** (Her love has no boundaries) is a formal type of register because all the grammatical conventions of writing have been prominently used in this text. Prepositions, conjunctions, determiners, ellipsis, figurative language and so forth have been explored. Even the non-linguistic elements of writing such as relevance and other non-linguistic elements have been excessively used in the structure of this text. The characters portrayed in this text performed by Sonia depict what is going on in the human life and as well as social activities. All these conventions are the requirements for

a formal register, whereby the content communicates, informs and educate the ideas through writing and reading.

4.12.6 The to whom parameter

The **to whom** parameter is also referred to as the audience parameter as it addresses the recipients of the content. The audience parameter investigates the following factors:

The first factor is the number of people expected to read the text. The theme addressed in this text is directed to the youth and especially women who turn to be victimized by men who claim to love them whilst they mean the opposite. Sonia emphasizes the factor that as a girl you don't have to hide anything even if you have a child or you have a disease that will be brave to teach him a lesson that truth is the key to an honest relationship. The television viewers are also the targeted audience for this text and especially those who recognize Sonia even in her long ago advertisement. The ups and downs depict everyone life that one has to be courageous and be determined in whatever decision she or he takes in life. Then to be precise the writer has written without a fixed number in mind but has directed his work to everybody who has and access to the magazine.

The second factor is whether the reader is known or unknown. The writer knew that the television viewers of the drama series, Generations know Sonia and she can be traced back from her advertisement of Vodacom. This provides that the reader of this text will be the people who have interest on knowing more about Sonia as an actress. This is also implies that the readers are known by the writer as the youth although they are not known facially.

The third factor is the status of the audience and the writer. This means that the text is whether designed in such a way that the content presented shows the same, equal or less status between the writer and the reader. The artistic skill used by the writer to disseminate information about Sonia represents the higher status of knowledge he has. This means that the writer maintains an equal status of knowledge after the readers have received the information about Sonia. It is true that the reader will develop interest of reading because she or he knows or is familiar with Sonia from the television dramas she performed in but it is not the whole information revealed by the writer that is known to that

particular reader. It is for this reason that the status of the writer remains higher than that of the reader.

The fourth factor is the shared background knowledge which addresses familiarity of the information to both the reader and the writer. This factor also addresses the extent to which the writer is explicit in his context.

The language used by the writer is a simple Xhosa language which is understandable and can be easily interpreted. The content of this text reveals issue that provides a well-known background by the readers. The readers know that Sonia is a new Generations actress, they know that she was the Vodacom lady with falling bags because of a ringing cell phone. She is known by readers that she was the famous Dr Ayanda in Soul City SABC 1, she was a lawyer in Brothers of SABC 2, she played with Leon Schuster in Mr Bones, and lastly she is known about the award she won as the Most Stylish Actress as it has the audience or the viewers that voted for her in this category.

Although the writer and the reader share the same background knowledge but some of the issues revealed in the content are less familiar or are unknown by the readers. Such issues include the relationship between her and the father of her son Dollen, her principle of love, her dreams about marriage and so forth. This information for the readers is assumed to be new information for the readers unless the reader is the closest person to Sonia of which even that person cannot know everything about her and her private personal life.

The fifth factor addresses the extent to which the reader and the writer share specific topic knowledge. The topic **“Uthando lwakhe alunamiqathango”** (Her love has no boundaries) is not known by the readers but the use of captions, inscriptions along the captions and the content gives a background knowledge about the topic. This implies that the readers in order to be prepared to read, to understand and to interpret the theme of the text. This effort will be a way of answering all the questions they could have asked themselves concerning the person, the kind of love referred to in the topic. The question that can be asked by the reader is **“Uthando lukabani?”** (Who's love), **“Oluphi uthando, olwasemidlalweni okanye olwakhe loqobo?”** (Which love the one on the drama or her real love?) **“Yeyiphi le miqathango kubhekiselelwe kuyo?”** (Which boundaries or rules are they referred to?) Are thoroughly addressed in this text. And moreover, the sub-

topic “**Akalukuhlwa nje lula**” (She is not easily manipulated) contributes to the equity of the specific topic knowledge of the reader and writer.

4.12.7 The for what purpose parameter

The **for what purpose** parameter addresses the following questions:

- What specific intention or motives does the writer have in the text?
- What motivated the writer to produce this kind of a text?

The role played by Sonia in various television dramas mentioned in this text reflect the social activities such as the need for caring doctors, and the need for legal protection against law breaking as it is depicted by the roles she played expressed, “**Ukhe wadlala indawo yegqwetha emdlalweni weSABC 2 othi Brothers ukanti udlale indawo ephambili kwiSoul City ye SABC 1 enguGqr. Ayanda**” (She once played the role of a lawyer in a drama called Brothers in SABC 2 and also played the leading role in SABC 1 in Soul City as Dr Ayanda). The situation which was presented in Soul City was dealing with many traumatic situations of rape, AIDS and other diseases that use severely attacking people and she had to play a doctoral role even when there were limited resources. This is just the background knowledge about her role in Soul City which I assume is known to television viewers.

The writer also wrote this text with the intention of appealing to the youth especially those who think that it is easy to be famous in the United States. Sonia highlights the hint about life in Hollywood that there are many people who are highly skilled and talented in acting but they all queues for one role. This depicts the hardship and stressful conditions the actors suffer before they get publicity and the status of recognition.

This appeal is also extended to the youth especially the ladies that they must be honest about their feeling and that a relationship has to be built in total trust and honesty as it revealed by Sonia that.”...**ukholelwa ekubeni umntu makungabikho nto ayifihlayo nasekuthetheni inyaniso.**” (...She believes that a person must not hide anything even in speaking the truth). It is also a message passed / conveyed by the writer to the readers that even if one has experienced a problem but she must stay focused and be determined as Sonia did after her delivery of her baby without the support from the father, “**Andinalo**

ixesha lokuhlala ekhaya ndibe ndizisizela.” (I don't have time to waste at home and feeling sorry for myself).

The other intention behind the production of this type of a text is to encourage females to stand up and not to allow anyone to push them around because of their femininity or their social orientation. This is emphasized by the role Sonia plays in *Generations* where she expresses that **“...uSonia udla ngokuthetha noRosie noKhaya Motene - kwaye akavumeli bamenzise ukuthanda kwabo...Untombi akazimisela kuntlokothiswa nangubani na ... Nangona engatshatanga yaye emhle akavumi kuvunyiswa lula.”** (...Sonia usually interacts with Rosie and Khaya Motene - and she does not allow them to push her around... Ntombi is not prepared to be pushed around by anyone... Although she is not married and beautiful /She does not agree to be manipulated easily). The underlined lexical items provide the clear picture of the intentions of the writer, as he is writing to awaken those who allow to be bullied that they will always be victimized.

The for what purpose parameter also involves the application of the following principles:

THE GRICEAN MAXIMS

The Grecian maxims require the text to be factually correct, informative and to be systematically interpretable. The text titled **“Uthando lwakhe alunamqathango”** (Her love has no boundaries) reflects all the element of the Grecian maxims. The information presented in this text is informative and factually correct in the sense that the writer has indicated those aspects known to the readers. The roles played by Sonia as a television actress are collected and presented in a chronological sequence and systematically. The writer has collected enough data about Sonia's life experiences in acting and in her real life. The writer informs the reader about Sonia's belief about love and she believes that one has to be explicitly clear about her or himself by speaking the truth without hiding anything. This fact is supported by the fact that she also practices what she preaches. This is indicated by her way of response when approached by a man in a party and her response will be, **“Molo bhuti. Igama lam ndinguSonia Mbele - ndineminyaka engama-27 kwaye ndinomntwana”** (Hello brother. My name is Sonia Mbele - I am 27 years and I have a child).

The writer has collected facts about Sonia's acting career. These facts are presented in an informative way which enables even the person who did not know about Sonia's previous acting career to be well informed. The writer has indicated that Sonia once acted the role of a lawyer in SABC 2 drama called brothers and from there she also acted a leading role in Soul City of SABC 1 as Dr Ayanda, **"ukhe wadlala indawo yegqwetha emdlalweni weSABC 2 othi Brothers ukanti udlale indawo ephambili kwiSoul City ye SABC 1 enguGqr. Ayanda."** The roles played by Sonia are presented chronologically in the text and the writer also uses a suspension device by including the pregnancy part of Sonia, her son, Dollen and the fact that she was no longer involved with the father. Then the writer emphasizes on the courage Sonia displayed by not feeling pity of her by to move forward by going back to work.

The writer systematically informs the readers about Sonia's entertaining role when she was acting Mr. Bones with Leon Schuster which was followed by her departure to Los Angeles in the United State. The writer informs the readers about the tough competition in the acting business **"Baninzi abadlali beefilm abatsha abanesakhon...ndaqonda ukuba andinakuyimela eyokuma emgceeni nabantu abangama-500 abafuna ukuvavanyelwa ukudlala indawo enye."** (There are so many new talented actors ...I decided that I couldn't stand in queuing in lines with 500 people who also wanted to be audited for one role). The change in Sonia's life is revealed in the text and the cause for that was her experience of having a baby without the support of the father. The writer goes on to reveal the people acting with Sonia in Generations and Rosie, Khaya Motene and Connie Masilo-Ferguson are also mentioned in the text. Her dream of acting new roles is also highlighted by Sonia and her relationship with the father of the baby is expressed by her pain she experienced after breaking up which has left her with decision that he will only be her friend for the sake of the child but will never go back to him. Her vision as a married woman is also revealed in the text's conclusion.

The structure of this text reflects factuality and systematic patterning of information.

SPEECH ACTS

The idiomatic and figurative language used by the writer in the text writing is referred to as the speech acts. In the analysis of the titled **"Uthando lwakhe alunamiqathango"** (Her love has no boundaries) there is identification of these language components.

The writer has used a polite language to refer to a man who is in love or who wants a relationship with lady. “**indoda ebonisa ukuba nomdla...**” (... a man that shows interest...) This is an acceptable and a formal language used for a certain target audience. The writer also explores a figurative language to give a clear explanation about Sonia’s character that ‘**akavumi kuvunyiswa lula**’. (...she does not allow to be manipulated) This depicts the strict character she has.

The exclamation mark “**qwaba**” (only) is used to give mental picture of the few days she spent at home after her delivery because of her determination to work for herself and not to rely to anybody. “**Ndaphindela emsebenzini ndineeveki ezimbini qwaba ndibelekile**. The continual practice planned by Sonia when she gets married. The exclamation “**rhoqo**” (every) relates to the progression of the activities mentioned in this statement that “**Ndiya kuyithanda ngokupheleleyo -ndiyiphekele, ndiyicocele yaye ndiya kuyi-ayinela ihempe yayo rhoqo kusasa...**” (I will love him completely - cook, clean and iron his shirt every morning). The emphasis of the importance of these underlined activities is expressed by this lexical item ‘rhoqo’.

The idiom “**ukuzenze’igama**” (to make a name) in the literal sense means to be known, recognized and to get publicity. In terms of the acting career this phrase refers to the actors who become celebrities. The writer used this idiomatic expression to express and to reveal the extent to which the competition can be in the acting business. The term “**akurhoxiswa**” (when withdraw) also refers to a polite way of being expelled in playing a role as if you don’t perform up to the required standards. Lastly, the writer uses figurative language to give a mental picture to the reader about the way Sonia feels as an actor in Generations, “**...kwiGenerations ufike kumdlalo omenza azive esekhaya**” (... in Generations she has reach the drama that makes her to feel at home). When someone is at home she feels the freedom, comfort and warmth and it is where a person feels safe and protected. This is how Sonia feels her acting role in Generations.

CONVENTIONS

The following conventions will be examined in the analysis of the text under discussion: the attitude, the status or power and the situation.

In terms of the status Sonia can be placed in the line of well-known and good actors in South Africa. The fact that she even wins an award, the Most Stylish Drama Award depicts the status of Sonia. The other instance that depicts Sonia's status is the fact that she even plays with excellent well recognized actors such as Connie Masilo - Ferguson, **"Eyona nto emvuyisa kakhulu uSonia kukusebenza noConnie Masilo-Ferguson yonk'imihla..unobubele yaye uyandinceda kakhulu."** (The most exciting thing for Sonia is to work with Connie Masilo-Ferguson everyday...She is generous and she helps me a lot).

She has been recognized as a good actor and that can be traced way back **"USonia wayefunwa ngapha nangapha ukuba ayokwenza iintengiso zeTV esafunda imatriki. Wayefumana imali entle..."** (Sonia was wanted from everywhere to perform TV advertisement while she was still doing matric. She was getting good a salary...)

Sonia also shows a positive attitude because she is not discouraged by disappointments. This is shown by the fact that she did not feel sorry for herself after having been disappointed by the father of her son, **"Andinalo ixesha lokuhlala ekhaya ndibe ndizisizela."** (I do not have time to spend at home feeling sorry for myself). This courage is also shown by the attitude she has shown towards her father's s as she has revealed that **"Basengabahlobo benoyise kaDollen kodwa kuphelele apho."** (They are still friends with Dollen's father but that ends there). Her positive attitude is also revealed by the hope she has to meet a man that will marry her, despite the disappointment she experienced from Dollen's father. This means that she does not judge a person with the other person's mistake. Or does she discriminate the main domain because of the bad behavior revealed by Dollen's father to their relationship.

The situation in this text is clearly presented by the topic **"Uthando lwakhe alunamiqathango"** (Her love has no boundaries) because it reveals Sonia's principles about life and love as she believes that a person has to be explicitly truthful in every respect, **"Umlinganiswa omtsha weGenerations ukholelwa ekubeni umntu makungabikho nto ayifihlayo nasekuthetheni inyaniso."** (The new Generation's actress believes that a person must not hide anything even in speaking the truth). The situation or content of this text also reveals Sonia's character of not allowing anyone to push her around. This has been revealed in many instances in this text as she performs the role of Ntombi in Generations who does not allow being pushed over. **"...uSonia udla**

ngokuthetha noRosie noKhaya Motene - kwaye akabavumeli bamenzise ukuthanda kwabo". (...Sonia usually speaks with Rosie and Khaya Motene - and she does not allow them to push her around). It is the same expression revealed by Sonia that **"Untombi akazimiselanga kuntlokothiswa nangubani na."** (Ntombi is not prepared to be bullied by anyone).

The situation in this text also depicts human activities in the form of the roles played by Sonia in various television dramas such as being a lawyer, a doctor, an entertainer, a magazine editor and as well as the role she played for Vodacom.

PREDICTABILITY OF COGNITIVE STRUCTURES

The predictability refers to the audience or the reader's response expected by the writer. There is no writer that can write in provocative way that will enhance a negative response.

It is for this reason that the writer has written about a social issue and about a known celebrity Sonia Mbele from television advertisements such as the one of Vodacom and also from various television dramas.

If the reader is an SABC 1 viewer she knows Sonia as Ntombi as in Generations **"Umlinganiswa omtsha weGenerations... Njengoko edlala indawo kaNtombi kwiGenerations..."** (The new Generation's ...As she plays the role of Ntombi in Generations...) If the reader is an SABC 1 viewer she also knows Sonia as Dr Ayanda in Soul City, **"...ukanti udlale indawo ephambili kwiSoul City yeSABC 1 enguGqr. Ayanda."** (... and she also played a leading role in Soul City drama as Dr Ayanda).

In another ways the television viewers are family with Sonia Mbele as a celebrity in the acting industry. These above views and exemplifications indicate the kind of response expected by the writer. The issues addressed reveal a positive response from the readers as they will be informed, be advised and be educated by the content of this text.

4.12.8 The why parameter

The why parameter addresses the underlying motive of the writer behind the writing of the text. As one will recall that these motives are not revealed in the content of the as it is the case with the for what purpose parameter. The issues addressed by the characters played by Sonia in various television dramas are the reflection of what is happening in the society. Her determination to fight for herself as a female artist also gives a hint to all the youth and women not to look down after themselves but to be focused as Sonia states “**...kodwa andinako ukubuy’umva**” (...but I cannot go back) this is the courage preached by the writer to look forward. The writer also appeals for honesty to couples and partners which is the basis of true, honest love.

The why parameter also addresses the following difficulties which are to be taken into consideration:

The contingent difficulty addresses references in the text. In terms of reference in years these are identifiable instances in this text. The writer refers to the happy years enjoyed by Sonia, which were suspended by her misfortune of getting pregnant whilst being deserted by the father of her child. This is expressed in the statement that “**Leyo kwakuyiminyaka yolonwabo kuSonia yaye efumana imisebenzi ngapha nangapha.**” (Those were the exciting years for Sonia and she was in demand everywhere).

The writer also makes a reference of the short time spent by Sonia after her delivery of her son in terms of weeks. “**Ndaphindela emsebenzini ndineeveki ezimbini qwaba ndibelekile.**” (I went back to work only two weeks having given birth).

The writer also refers to the year which was an exciting and a consoling year to Sonia by winning an award because of the viewers vote after her disappointment of being withdrawn in the British television drama, “**kunyaka ophelileyo unikwe ithuba lokudlala indawo ephambili edlalweni weTV yaseBritani, kwaye uthe akurhoxiswa ekudlaleni loo ndawo uSonia wazixolisa...**” (Last year she was given a chance to perform a leading role in the British television, and when she was withdrawn in that role Sonia consoled herself...)

The tactical difficulty reflects the writer's purpose which can be meant for the understanding by a chosen group or to a certain level. It is an obvious thought that everyone who has an access to the Bona magazine irrespective of his or her status, level or class will read the text. In other words the reader can read understand, put meaning and interpretation to the content through their knowledge of isiXhosa language are the expected readers and that will mean that the purpose of the writer is fulfilled.

The ontological difficulty addresses the constraints imposed by language in the written text. The formal language used by the writer in writing this text does not reveal any constraints that could in anyway hinder or be stumbling blocks to be used or to be read by the reader. The formal language also proves the standard of the magazine as it has undergone various production processes including editing until its final draft as a magazine ready to be published for the Bona readers.

4.13 ANALYSIS OF ARTICLE 4:WONWABEL'IMPUMELELO (CELEBRATING SUCCESS)

4.13.1 Functional sentence perspective: information structure (properties of the writer's parameter)

TOPIC SENTENCE STRUCTURE

As regard the structure of the topic, the topic of the text is structured in such a way that the subject of the topic can be isolated from the complimentary part of the topic. The subject **"Wonwabel"** (She is celebrating) refers to the main character of this text, **Thandiswa Mazwai** and her status is revealed in the complimentary part of the topic **"impumelelo"** (success) which leads to the content of the text as it will deliberate more on the reason why she is celebrating her success, and how did she became successful.

In addition, the topic sentence structure is complimented by the sub-topic **"ubuyile - kwaye ngoku ucula yedwa"**(She is back -and now she is singing alone). As it plays a big role of highlighting the theme of the text and at the same time bringing more meaning to the topic sentence structure. The topic sentence is written in a unique style whereby it is written in small letters as opposed to the usual or commonly used topics which are used to

be written in big letters. The topic sentence is also highlighted with a colour that triggers the mind of the reader.

TOPIC CONTINUITY

The writer continually repeats the noun phrase or the name that refers to the main character in the text. This implies that the writer has used in many occasion referential conventions to refer back to the topic based on Thandiswa's success in the music industry. The intention behind this continuous repetition is to enhance the moving forward, the progression and the continuity of the topic. The topic continuity is identified in the text as it is reflected by the use of name, pronoun, demonstratives and other lexical nouns that refer to the same character revealed by the topic.

The first sentence of the introductory part, the name **"UThandiswa Mazwai uthi ..."** (Thandiswa Mazwai says...) is used by the writer to reflect the continuity of the topic that he is talking or referring to this name in the topic sentence. This continuity is also reflected by the continuous reference to Thandiswa as **"Imvumikazi yeBongo Maffin..."** (The female singer of Bongo Maffin) he also explores both these references at the same time as he expresses that, **"UThandiswa yimvumikazi ephambili yaye impumelelo..."** (Thandiswa is a successful singer and her success...) The writer also refers to Thandiswa as a form of emphasizing the topic continuity by using pronouns and demonstratives as it identified in the statement that **"Ukususela ngoko amajelo eendaba aseYurophu ebembiza ngoLaryn Hill wase-Afrika, bazintanga, banamazwi amnandi ukanti bobabini bahle."** (As from then the European media called her the South African Laryn Hill, they are of the same age, they are beautiful). The underlined linguistic elements refer to the main point reflected by the topic. Her success is also revealed by the use of the pronoun (she) (**wa-**) as expressed in the statement that **"wayengumfundi okrelekrele nombhali onesakhono ngeminyaka yoo-1990 waza waba yimvumi eyombelelayo ukuze afumane imali"** (She was a bright student and a skilled writer in the 1990 years and then she became a back up singer in order to get money).

All these conventions contributed to the topic progression and coherence of the theme carried by the topic and the content of the text.

TOPIC STRUCTURE ANALYSIS

The structure of the text depicts the skill of the writer in disseminating information from top to bottom of the text. The topic **“Wonwabel’impumelelo”** (She is celebrating success) is a reflection of what is going to be discussed in the content. It is for that reason that the structure of the topic is designed in such a way that the readers will ask themselves questions based on the topic. Questions such as, who is the topic referring to, what success is she celebrating, how does she celebrate that success and why? All these question would be addressed when the reader is engaged in the reading of the content and when that reader is reading and analyzing the text to dig for the meaning beyond the words.

The structure of the topic is also complimented by the captions used by the writer which also answers some questions raised by the reader based on the topic. The big caption shows the character’s physical appearance which makes an interest and appeal to the reader to read about Thandiswa Mazwai. This caption is accompanied by an inscription, which also contributes to the theme of the content as it states that **“Uthandiswa ukholelwa ekubeni angaba yimvumi ephambili kodwa akalibali iingcambu zakhe zokuba ngumXhosa.”** (Thandiswa believes that she can be a successful singer but she does not forget her roots of being a Xhosa). This statement reveals the success which is part of the topic and is emphasized in this caption that she has a reason to celebrate her success, whilst not forgetting her roots. The attire worn by Thandiswa he pride of being a Xhosa.

The writer to reveal the other part of the theme, which also contributes towards Thandiswa’s success, also uses the second caption. This caption is also accompanied by a descriptive inscription which shows the new group selected by Thandiswa as the writer has revealed that **“Uzichongele ngokwakhe uThandiswa iimvumi ezimombelelayo. Wazikhetha kukhuphiswano lweemvumi...”** (The selection of back up singers was done by Thandiswa herself. She selected them in the competition of singers...) This reflects her expectations in the music industry by the fact that she makes sure that she gets the best singers for her group in order to be as successful as she is. It is for that reason that the caption introduces these singers as stated in the inscription that **“NGASENTLA: uThandiswa namalungu amatsha eqela lakhe.”** (ON TOP: Thandiswa and members of her band).

The writer has also developed the topic structure by using phrases in the text that depict the relevance of the topic in the content of the text. This is identified in the content of the text. This is identified in the statement that **“Imvumi yeBongo Maffin isandul’ukukhuph’icwecwe elicula yodwa kwaye isebenzisana neeprodusa eziphambili kweli naseNew York ukuze umculo wayo ube nesandi esimnandi yaye ucwangciswa ngendlela.”** (The Bongo Maffin singer has just released a solo album and she has been working with successful producers of New York and from here in order to produce a well-organized and good music). Her success is revealed in this statement as her popularity has not only recognized in South Africa but even beyond South Africa in New York. This also means a lot and gives a valid reason why she has to celebrate her success.

TOPIC COMMENT ANALYSIS

The topic comment analysis addressed the writers theme which has to be communicated. In other words the comments, the information or the content will be analyzed in order to identify the aspects that supports or contribute to the theme conveyed by the topic. This means that the topic comments will address the aspects in the text that reveals the success of Thandiswa Mazwai as the topic **“Wonwabel’impumelelo”** (She is celebrating success) has reflected. The sub-topic **“Ubuyile – kwaye ngoku ucula yedwa”** (She is back – and now she is singing alone) is one of the conventions used by the writer to compliment the topic. The sub-topic addresses the coming back of the singer on in the literal sense of coming from another place but her new style of music which she has now adapted alone without her group, the Bongo Maffin as a whole. This also depicts the reason why the topic refers to her as celebrating her success as in singular hot as in plural as it would be if she was referring to her previous group, the Bongo Maffin.

The writer has also revealed the intention behind Thandiswa’s success that **“Ndifun’ukubonis’ihlabathi ukub’umculo waseAfrika usemgangathweni wehlabathi”** (I want to show the world that African music is in the same status with the world music). As a result of her intention she has worked very hard to achieve that goal by writing her own songs, **“Zonke iingoma ezikweli cwecwe zibhalwe nguThandiswa ngokwakhe.”** (All the songs in this album have been written by Thandiswa herself).

The writer does not forget to mention the kind of singers that inspired her music and in her style of producing the kind of music she sings, **“Umculo kaThandiswa ongumxube ngoweemvumi ezindala ezinje ngoMirriam Makeba noBusi Mhlongo – nowejazz yaseMzantsi Afrika, isoul, ihip hop nekwaito uza kuthandwa ngamanxil’omculo ase US, eYurophu naseJapan.”** (Thandiswa’s music is a mixture of old musicians such as Mirriam Makeba and Busi Mhlongo – and South African Jazz, Soul, hip hop and kwaito it will be enjoyed by music fanatics of US, Europe and Japan). All these musicians mentioned above have a record in the music industry long ago in the years of apartheid in South Africa. Their music was used to convey the South African rhythm and also the important message about the social lives of the people by then. Their music was recognize and loved world wide as it is the same scenario with Thandiswa’s music.

The sub-topic **“Ubuyile – kwaye ngoku ucula yedwa”** (She is back and now she is singing alone) also gives a background information about the life history of Thandiswa as a musician. This statement traces her back from the time she was singing with the Bongo Maffin group up to the time she has produced her own album as a solo artist. This indicates the building up of the theme and the content of the text.

GIVEN – NEW INFORMATION

As one will recall that the given information is the already, known information according to the reader’s perspective. This indicates that the topic **“Wonwabel’impumelelo”** (She is celebrating her success) is unknown information as Thandiswa is known that she is a successful singer of Bongo Maffin. But the topic can be unknown to the readers up until the caption, the inscriptions, the sub-topic can be unknown to the readers up until the captions, the inscriptions, the sub-topic and the content has been attended to by the reader. This means that the topic is new information which will be known and understood who it refers to when the information has been delivered or read. Along the dissemination of the information it is when that some of the information will be regarded as new information and some will be regarded as already known or given information.

The first statement in the introduction introduces the person whom the topic referring to that **“UThandiswa Mazwai uthi “Andiculi kuba ndifun’ukuba yimbaldasane okanye kuba ndifun’imali.”** (Thandiswa Mazwai is saying “I am not singing because I want fame or publicity or because I want money). The character and the career introduced in this

statement is known to all the readers and to the people who loved and listen to South African music. This indicates given information. This given information is also supported by the examples and references made in the to that of a European Singer, Lauryn Hill and that fact is known to the people who knows Thandiswa's and Lauryn Hill's music and that is one of the reasons why she is referred to as **"Ukususela ngoko amajelo eendaba aseYurophu ebembiza noLaury Hill waseAfrika – baziintanga banamazwi amnandi ukanti bobabini bahle."** (As from then the European Broadcasters called her Lauryn Hill of Africa – they are of the same age, both have beautiful voices at the same time they are both beautiful).

It is also known that Thandiswa and the Bongo Maffin were conducting lots of concerts after their release of their album called Bongolution, **"Kodwa ukukhutshwa kwecwecwe leBongo Maffin elithi Bongolution ngo-2001 lenza waxakeka ziikhonsathi."** (But after the release of the Bongo Maffin album called Bongolution in 2001 made her very busy because of the concerts). It is also a known factor that Thandiswa's music in the isiZulu, isiXhosa and partly in the English language. And lastly but not least Thandiswa's child is something known to readers but what is not known and can be considered to be a new information is her dreams about herself and her daughter that, **"Ndifuna ukuzakhela umzi wam endiwuthandayo kwilali yaseTranskei... Apho ndingahlala ngoxolo nentombi yam uMalaika"**. (I want to build my own home that is of my choice in the Transkei location... Where I will stay in peace with my daughter Malaika). It is also in the support of this statement that she reveals her reason why she considers the Transkei locations the best place for her and her daughter as she expresses that, **"...akazilibali iingcambu zakhe zokuba ngumXhosa"**. (She has not forgotten her roots as a Xhosa). The writer also reveals the previous career of Thandiswa and the reason why she changed in that career to be a musician, **"Wayengumfundi okrele-krele nombhali onesakhono ngeminyaka –1990 waza waba yimvumi eyombelelayo ukuze afumane imali."** (She was a clever student and a skilled writer in the years of 1990, then she came a back up artist in order to get money). This statement also reveal something about Thandiswa that in a way she once experience a suffering life by the fact that she had a talent as a student but sudden change that join a music group for money.

The reason behind her strong voice is also revealed by the writer that, **"Ilizwi lam lomelele ngoku yaye ndiphulaphula indlela ezicula ngayo iimvumi ezinje Whitney Houston noAretha Franklin...kodwa ezona mvumi zisandiphembelelayo zezase-**

Afrika.” (My voice is stronger now and I listen to the music style of singers such as Whitney Houston and Aretha Franklin...but the most inspiring music singers are the African singers). This also gives an idea that a singer to be successful has to adept other singer's style of music so as to blend them with her style of music in order to produce something new and unique as Thandiswa does.

Thandiswa also responds to the misconception about her song Zabalaza to the readers that **“UThandiswa uthi akenziwanga ziimpembelelo zepolitiki ukuze abize icwecwe lakhe ngoZabalaza. Uthi ngalo ubongoza eziny'iivumi ukuba zenze umculo weli waziwe ehlabathini.”** (Thandiswa is saying that she is not political influenced that she called her album Zabalaza she is appealing to other musician with it that they must make the South African music known throughout the world. The producers involved in Thandiswa's music production are also revealed in this text such as Bluey Maunick of Mauritania who compiled the song Transkei Moon and Ndizolibala (I will forget) and the producer D-Rex of Jozi is also mentioned. She is considered to be climbing heights of success by the Gallo Manager, Sipho Sithole as she has been involved with recognized music legends such as Tshepo Tshola, Hugh Masekela, Stimela African Jazz Pioneers and so forth. All these aspects are revealed by the writer with the intention of equiting the knowledge status of the reader with that he has acquired through his interview with Thandiswa Mazwai.

THEME RHEME

As the theme refers to the point of departure by the writer, then the rheme refers to the moving away from the point of departure. The theme is clearly identified in this text right from the topic **“Wonwabel'impumelelo”** (She is celebrating her success). The person referred to in the topic is the main character in the text and the celebrating part of the topic refers to the achievements attained by the main character, which will be revealed in details in the content of the text or in the rheme of text. The subject of the text referred to is Thandiswa Mazwai and the reason why she is considered to be successful and justified to celebrate her success is highlighted in the first sentence of the introductory part that **“UThandiswa Mazwai uthi, “Andiculi kuba ndifun'ukuba yimbalasane okanye kuba ndifun'imali. Ndifun'ukubonisa ihlabathi ukub'umculo wase-Afrika usemgangathweni wehlabathi.”** (Thandiswa Mazwai says “I don't sing because I want to

be famous or to get money. I want to show the world that African music is in the same standard with the world).

The above statement will raise questions that will require the writer to deliberate more on the measures that are taken by Thandiswa to make sure that her intention is fulfilled and the African music really meets the world standards. This leads to the moving away of the writer from the point of departure and that represents the rheme. New information is introduced at this stage. The fact that Thandiswa writes her own music as reflected in this statement **“Zonke iingoma ezikweli cwecwe zibhalwe nguThandiswa ngokwakhe.”** (All the songs in this album are written by Thandiswa herself). This contributes to her achievement mention in the theme.

Her intention of promoting the African music is also identified in her album as it is expressed that, **“UThandiswa yimvumikazi ephambili yaye impumelelo kaZabalaza iza kuvulel’iimvumi zaseMzantsi Afrika iingcango zomculo wehlabathi; utsho uSipho Sithole wakwa Gallo Music.”** (Thandiswa is a successful female singer and the success of Zabalaza will open music doors for other South African artist in the world). This also contributes to Thandiswa’s dream about the African music standards.

The fact that Thandiswa did not join the music industry deliberately but has achieved a lot gives another reason to celebrate her success **“Okumangalisayo kukuba wangena ngebhaqo emculweni... waba yimvumi eyombelelayo ukuze afumane imali”** (What is surprising is that she joined the music not deliberately ...she became a back up singer in order to get money). Her music is also compared to a highly recognized music of Europe such as of Lauryn Hill of which she is also considered be having a lot of resemblance with Thandiswa and as a result Lauryn Hill’s producers also wanted Thandiswa to achieve what Lauryn Hill has achieved. This is expressed in the statement that, **“Icwecwe alicula yedwa uHill elithi Miseducation lathengisa iikopi ezizizigidi ezingama -12, kwaye iinkampani ezishicilela amacwecwe bezimfuna shushu uThandiswa ukuze zenze oko nangaye.”** (The solo sung by Hill called Mideducation sold 12 million copies and the recording companies wanted Thandiswa to do the same with her)..

Lastly her music is mature and reflects the basic South African music and this is also indicated by her statement that **“Xa ndijonga iintandane zam ezinjengoMirriam, uBusi, noDorothy Masuko, ndizibona ndingumntwana owomwabele ukuzixuba nabantu**

abadala.” (When looking from my inspirational singers such as Mirriam, Busi, and Dorothy Masuko, I see myself as a child who likes to socialize or to mix with adult people).

FOCUS PRESSUPPOSITION RELATIONS

The focus relation refers to the writer's point of emphasis which is revealed in the text. The focus is considered to be equivalent to the new information as it introduces new aspects which are considered to be unknown with the intention of informing the respective readers.

Although Thandiswa is South African but her music is also produced beyond the South Africa borders and this is revealed by the writer as he states that **“Imvumikazi yeBhongo Maffin isandul’ukukhuph’icwecwe elicula yodwa kwaye isebenzisana neeprodusa eziphambili kweli nase New York ukuze umculo wayo ube nesandi ezimnandi yaye ucwangcисwe ngendlela.”** (The Bongo Maffin female singer has just released a solo album and she has been working with successful producers from here and from New York in order to make her music to have a good sound and in a well prepared style).

The writer also highlights to the readers the background of Thandiswa in order to emphasize the fact that even if you become successful but you don't have to look down, undermine or even forget about where you come from **“UThandiswa uthi angaba yimvumi ephambili kodwa akazilibalanga iingcambu zakhe zokuba ngumXhosa.”** (Thandiswa says that she can be leading successful artist but she has not forgotten about her roots as a Xhosa). The writer not only in urban areas but also in rural areas indicates the importance of technology, as it is a source of information and a basis on life to everybody equally to the musicians. This is also expressed by the views of Thandiswa that **“Ndifun’ukuzakkhela imzi wam endiwuthandayo kwilali yaseTranskei...Apho ndingahlala ngoxolo nentombi yam uMalaika xa nje uzoba namanzi nombane ukuba ndikwazi ukusebenzisa ikhompyutha. Andiphili ngaphandle kwe e-mail neInternet. Obo bubomi banamhlanje xa uyimvumi.”** (I want to build the beautiful house in the Transkei location...Where I will stay with my daughter Malaika in peace if only there will be water and electricity so that I can use the computer. I cannot leave without the e-mail and Internet. This is the today's life when for an artist). The statement reflects many things or new aspects about Thandiswa's personality and her understanding of the conditions and the plight of limited human needs in the deserted areas of Transkei. She has a conditional

decision that she is prepared to stay in Transkei provided there is electricity and water. These are the basic needs for every human being whether in locations or in urban areas. In other words, the negligence by the government by not equally providing services in certain areas of South Africa is indicated in this statement.

As I have mentioned before that these statements also depict the kind of person Thandiswa is. The fact that she dreams of staying with her daughter in peace in the rural areas of Transkei also depicts her peaceful character and as well as her belief that the locations are peaceful areas where one can bring up her children. As a basis of information the internet is one of the important things that form the basis of Thandiswa's career as she has stated that every musician depends on it.

The talent Thandiswa has in music is not only the talent she has but even writing is another talent she has and this is revealed by the statement that **"Wayengumfundi okrele-krele nombhali onesakhono ngeminyaka yoo-1990..."** (She was a brilliant student and a skilled writer in the years of 1990...) The target audience for Thandiswa is also revealed by the writer in a form of a direct quote from the speaker that **'Umculo wam ngowabaphulaphuli bale mihla base-Afrika.'** (My music is for African listeners of these days).

The writer does not forget to reveal that a success does not come easily and the fact that one has to go a long way before being successful. This is indicated by the reason why Thandiswa joined the music industry because **"Okumangalisayo kukuba wangena ngebhaqo emculweni...waza waba yimvumi eyombelelayo ukuze afumane imali. Oko kwakhokelela ekubeni ajoyine iqela leBongo Maffin."** (What is surprising is that she joined the music industry by surprise... then she became a back up artist in order to get money. That led her to join the Bongo Maffin). Lastly, her talent is also recognized by the Gallo Music producer as he expresses that, **"UThandiswa uza kuba yimbalasane emculweni. Ndiye kwitheko ebecula kulo nyakenye eJoburg ndaza ndaqonda ngoko ukuba unako ukukhuphisana neemvumi eziphambili ehlabathini."** (I went to a ceremony last year in Jo'burg where Thandiswa was performing in and I was surprised by her music performance... I immediately noticed that she could compete with successful well-recognized world musicians).

The text is also structured in such a way that the presupposed relation can be identified according to the reader's perspective. One will recall that the presupposition is equivalent to the given information, it is for that reason that the examples cited in this relation in the previous discussion.

To music fanatics and to the followers of Thandiswa's music it is known that she has been a Bongo Maffin member and that she has just released a new solo album, as it also indicated by the writer that **"Imvumikazi yeBongo Maffin isandul'ukukhuph'icwecwe elicula yodwa..."** (The Bongo Maffin artist has just released a new solo album). The importance of this album is acknowledged by the writer as he knows that it is also of great importance to every follower of Thandiswa, **"Eli cwecwe elibalulekileyo kuthi nakuMzantsi Afrika uphela."** (This album is important to us and to the whole South Africa).

It is a general known problem to every South African and across that the Transkei locations are the most disadvantaged and deserted areas in terms of service delivery and as a result the lack of water and electricity can be a cause of Thandiswa's limits to fulfill her dream of having her own house in Transkei. As she has expressed her desires that **"Ndifun'ukuzakhela umzi wam endiwuthandayo kwilali yaseTranskei."** (I want to build my own beautiful house in the location in Transkei). Thandiswa's music is also loved by many people because it has influence of well known artists such as Mirriam Makeba, Busi Mhlongo and that makes her music to be loved by other countries, **"Umculo kaThandiswa ongumxube ngoweemvumi ezindala ezinje ngoMirriam Makeba noBusi Mhlongo –"**. (Thandiswa's music is a mixture of old musicians such as Mirriam Makeba and Busi Mhlongo-)

It is also a general view that Thandiswa's music, physical appearance and beauty is a resemblance of Lauryn Hill and this is also agreed by the European companies that recorded Lauryn Hills Album that, **"Ukususela ngoko amajelo eendaba aseYurophu ebembiza ngoLauryn Hill wase Afrika – baziintanga, banamazwi amnandi ukanti bobabini bahle."** (The European news Broadcasting since then called her the African Lauryn Hill – they are of the same age, both have beautiful voices and they are both beautiful).

Her music is appreciated by music followers because it is on their languages and makes her message to be clearly understood and interpreted. It is for this reason that she emphasizes on the notion that, **“Umculo wam ngowabaphulaphuli bale mihla base-Afrika yaye ubukhulu becala usisZulu nesiXhosa, kanti unayo nentwana yesiNgesi.”** (My music is for the today’s listeners of Africa and most of my music is in Zulu and Xhosa, and also have a small part in English).

Lastly, the people who have bought the albums of Thandiswa exactly know who have been behind her music in terms of producing the music as she is the writer of her songs. It is then assumed that the following songs and its producers are known to the readers and can be referred to as presupposed information, **“UBluey uxube ngokutsha ingoma kaThandiswa ethi Transkei Moon nethi Ndizokulibala neprodusa entsha yaseJozi uD-Rex.”** (Bluey remixed Thandiswa’s song called Transkei Moon and Ndizokulibana together with her new producer of Jozi D-Rex); **“Ingoma kaThandiswa ethi kwanele iveliswe nguMandla Spikiri weTrompies, ukanti imvumi yomculo wesiXhosa uMadosini uyacula kwingoma ethi Lahl’umlenze ukanti ingoma ethi Ndilinde uyacula noTshepo Ttshola. Oku kuxutywa komculo kaThandiswa bekuququzelelwa nguSipho Sithole wakwa Gallo.”** (Thandiswa’s song titled kwanele is produced by Mandla Spikiri of Trompies, and the Xhosa music singer Madosini also sings the song called Lahl’umlenze at the same time the song called Ndilinde is sung by her and Tshepo Tshola). All the above facts indicate the already known and highlighted information based on the reader’s or on the audience’s perspective.

4.13.2 Properties of the text structure

4.13.2.1 Text cohesion

As regards the text cohesion the relationship between the clausal and the sentential units in a text will be examined in the text **“Wonwabel’impumelelo”** (She is celebrating success) by identifying the role of the following elements: ellipsis, collocation, repletion, demonstratives, conjunctions, substitution and comparative cohesion and lastly reference.

ELLIPSIS

Few instances identified in this text whereby the writer has employed a negative symbol as an elliptic device to represent and omitted information. The sub-topic **“Ubuyile – kwaye ngoku ucula yedwa”** (She is back – and now she is singing alone) represents an omitted. Information which can be related to the time she has spent preparing her solo album and the processes involved in preparing an album. This ellipsis can also referred to her as coming back alone instead of coming back with the usual group Bongo Maffin of which she was known to be singing with. The reason why the write at times uses the elliptic device is to save the space as the magazine is meant for commercial purpose. This means that as a writer he has to shift the information basing on its importance and its less importance for the readers and at the same time with the assumption that certain information is obviously known by the readers.

The second instance is reflection of peaceful activities that can be experienced by Thandiswa in Transkei if she can stay there with her daughter. One can assume that the omitted activities include the early morning when the sun rises and singing of birds, and as well as the traditional values that are still a backbone of the Xhosa practices. All these assumptions are represented by the elliptical device used by the writer in this statement, **“Apho ndingahlala ngoxolo ngentombi yam uMalaika – xa nje uzoba namanzi nombane.”** (There I can stay in peace with my daughter Malaika - only there will be water and electricity). This ellipsis can also mean the bad conditions and lack of resources that can make her to change her minds.

The third instance where the writer uses an elliptic device is when he refers to the way Thandiswa is called by the European media. The elliptical device represents all the resemblances shared by Thandiswa and Lauryn Hill which are not all mentioned in the content of the text as they do not contribute much to the meaning and message of the text. The following statement reflect the ellipsis used by the writer, **“Ukususela ngoko amajelo eendaba aseYurophu ebembiza ngoLauryn Hill wase-Afrika – baziintanga, banamazwi amnandi ukanti bobabini bahle.”** (Since the European media called her Lauryn Hill of Africa – they are of the same age, both have beautiful voices and both beautiful). The ellipsis can also represent the two singers as each singing for her country and thus Lauryn Hill can be referred as Lauryn Hill of Europe.

Lastly, the way Thandiswa sings makes a listener to be touched internally, which means that she has a skill and her own way of touching people by using her voice. This is revealed the Gallo Music organizer who loses relevant words to describe the positive impact of Thandiswa songs and her voice, as he states that **“Ndiye kwitheko ebecula kulo nyakenye eJoburg ndaza ndaza ndamangaliswa yindlela awayecula ngayo – ecula ingxubevange esusela kooBillie Holliday noDonnie Hathaway kuze kuHugh Masekela, iStimela ne-African Jazz Pioneers.”** (I went to a ceremony. where she was singing in Jo'burg and I was surprised by her way of singing – she was singing a mixture of Billie Holliday, and Donnie Hathaway up to Hugh Masekela, Stimela and the African Jazz Pioneers). The ellipsis at the same time also reflects the flexibility of her voice by adjusting it to blend in with various kinds of music.

COLLOCATION

As collocation refers to the blending or the association of certain lexical items to each other, even in this text such association is identified. The topic **“wonwabel’impumelelo”** (She is celebrating success) reflects co-existence of two words, **“ukonwaba”** (to be happy) and **“impumelelo”** (success). A person cannot be happy for something bad in real life. This reflects that a person can only celebrate an achievement and it is that achievement that makes her happy as it is the way of revealing her happiness. This also means that these two words collocate together or compliment each other. One other example whereby the writer has employed collocation is in the statement about Thandiswa's new release album which is considered to be a key in opening doors for other South African musicians, **“UThandiswa yimvumikazi ephambili yaye impumelelo kaZabalaza iza kuvulul’ iimvumi zaseMzantsi Afrika iingcango zomculo wehlabathi.”** (Thandiswa is a leading female singer and the success of Zabalaza wills open doors for South African musicians in the world). The two underlined lexical items **“ukuvulela”** (to open) and **“iingcango”** (the doors) collocate together as opening most of the times refers to the opening of a door and the intention behind the process of opening is to either to allow someone to get in or to get out so as to be able to be exposed as this statement refers to.

The technological terms **“ikhompyutha”** (computer), **“i-e-mail”** (e-mail) kunye ne “internet” are based on the computer system or computer language. All the terms collocate together and they also depend on each other their existence. There will be no Internet if computers

did not exist, at the same time there will be no e-mails if the Internet was not invented. As the article is about a musician a number of musicians have been mentioned in the text as they collocate together as mentioned in the statement that **“Umculo kaThandiswa ongumxube ngoweemvumi ezindala ezinjengoMirriam Makeba, nobusi Mhlongo, nowe Jazz yaseMzantsi Afrika, isoul, ihip hop, nekwaito...”** (Thandiswa's music is a mixture of old musicians' songs such as Mirriam Makeba, Busi Mhlongo, South African Jazz, soul, hip-hop, and kwaito...).

Lastly, a collection of languages have been mentioned by the writer unrevealing the languages used by Thandiswa in her songs as a way of reaching her targeted audience, **“Umculo wam ngowabaphulaphuli bale mihla baseAfrika yaye ubukhulu becala usisiZulu nesiXhosa, ukanti unayo nentwana yesiNgesi.”**(My music is for today's African listeners and mostly is in Zulu and Xhosa and some few versions in English). The word **“ukuchonga”** and **“ukukhetha”** (to select) refers to the something and the writer has used these synonyms to emphasize the aspect that Thandiswa's group consists of the musicians of her own choice and she chose them from many competitive singers as it is expressed that, **“Uzichongele ngokwakhe uThandiswa iimvumi ezimombelelayo...Wazikhetha kukhuphiswano...”** (Thandiswa selected the back up singers by herself ...She selected the in a competition...)

REPETITION

Repetition is used in this article in a form of repeating the same lexical items, phrases and by using synonyms while referring at the same thing or to the same person.

The word **“imvumi”** (singer) is repeated time and again in the text as it shows an emphasis of the theme. It is also repeated with the intention of constantly reminding the reader that Thandiswa's success is also due to the contribution of other musicians. The statements with underlined words reflect the repetition described above, **“Imvumikazi yeBongo Maffin isandulu' ukukhuph' icwewe elicula yodwa...UThandiswa yimvumikazi ephambili yaye impumelelo kaZabalaza iza kuvulel' iimvumi zaseMzantsi Afrika...Umculo kaThandiswa ongumxube ngoweemvumi ezindala...”** (The female singer of Bongo Maffin has just released a solo album... Thandiswa is a successful female singer and the success of Zabalaza will open doors for other South African singers ...Thandiswa's music is a mixture of old singer's music...)

As Thandiswa's career is based on music and the theme of the text as referring to her success in music, the writer has constantly used and repeated the word "umculo" (music) and the word "icwecwe" (album). Thandiswa expresses her concern that **"Andiculi kuba ndifun' ukuba yimbalasane ...Ndifun' ukubonis' ihlabathi ukub' umculo wase-Afrika usemgangathweni wehlabathi."** (I do not sing because I want to be popularity...I want to show the world that African music is in the world standard). This is also a reflection of the competitive standards she has undergone in order to attain her success.

The repetition of the word album **"icwecwe"** is also prominent in this text, as reflected in this statement that **"Imvumikazi yeBongo Maffin isandul' ukukhuph' icwecwe...Zonke iingoma ezikweli cwecwe zibhalwe nguThandiswa ngokwakhe...Eli cwecwe elibalulekileyo kuthi nakuMzantsi Afrika uphela... Enye yeeprodusa ezivelise icwecwe lakhe nguBluey Maunick..."** (All songs in this album have been written by Thandiswa herself ...one of her producers produced this album is Bluey Maunick...) Lastly, Thandiswa has made an emphasis on the positive impact and the influence made to her by the old musicians and as a result she has repeated them twice in this article, **"Umculo kaThandiswa ongumxube ngoweemvumi ezindala ezinjengoMiriam Makeba noBusi Mhlongo "** (Thandiswa's music is a mixture of old singer's music such as Miriam Makeba and Busi Mhlongo). These old musicians are an inspiration to her and that is expressed by the statement that, **"Xa ndijonga iintandane zam ezinjengoMiriam, uBusi nodorothy Masuko, ndizibona ndingumntwana owonwabele ukuzixuba nabantu abadala ."** (When I look to the people I admire such as Miriam, Busi, and Dorothy Masuko, I see a child that enjoys mixing with older people).

DEMONSTRATIVES

The reference to a previously mentioned phrase or lexical item can be expressed by the use of demonstratives. The following examples will specify the function and the role performed by that particular demonstrative. The writer refers to the back to the reason expressed by Thandiswa that she is not singing for money or to be famous but she is singing to lift the South African music standards to the world music standard. That is followed by a statement with a demonstrative referring back to that statement, **"kubhetele uyikholwe loo nto"** You better believe that) the writer has indicated that Thandiswa has

released a solo album and he uses the demonstrative, **“ezikweli”** (in this) to refer back to the album, **‘Zonke iingoma ezikweli cwecwe zibhalwe nguThandiswa ngokwakhe.’** (Thandiswa herself has written all the songs that are on this album). The demonstrative **“eli”** (this) has a prominence in the content of the text and the reason for that is because the theme is about music, and celebration of success as mentioned in the topic. It is with the referential purpose that there is this continuous use of “this” as it is in these statements, **“Eli cwecwe libalulekileyo kuthi...”** (This album which is important to us...), **“Lithe eli qela xa lishicilela elitsha nyakenye...”** (When this group was recording a new album last year...). The demonstrative (this) in this statement refers to the group Thandiswa used to sing with before making her own decision of singing a solo album, which gave her strength to success.

The demonstrative, (that) **“Oko”** is also used by the writer to refer to the reason behind Thandiswa’s decision of joining the music industry, as it is indicated that, **“Okummangalisayo kukuba wangena ngebhaqo emculweni Wayengumfundi okrelekrele nombhali onesakhono ngeminyaka yoo-1990 waza waba yimvumi eyombelelayo ukuze afumane imali. Oko kwakhokhela ekubeni ajoyine iqela leBongo Maffin.”** (What is surprising is that she joined the music industry unintentional. she was a brilliant student and a skilled writer in the years of 1990 and she became a back up singer in order to get money. That led her to join the Bongo Maffin group). Then the reason why he joined this group is immediately followed by a demonstrative to link the reason and the effect of the decision reflected in the cause that lead to her joining the Bongo Maffin group.

CONJUNCTIONS

The writer has used conjunction to link the meaning and to influence the cohesiveness of the text. These conjunctions are used in many instances in this text to link and to create a relationship between phrases, clauses, and sentences of the text.

In the introductory part the writer has used a conjunction to reflect a comparison between two clauses that express the reason why Thandiswa is singing. This comparison is expressed by the conjunction, **“okanye”** (or) as reflected in this statement that, **“Andiculi kuba ndifun’ ukuba yimbalasane okanye kuba ndifn’ imali.”** (I do not sing because I

want to be famous or because I want money). The writer has also used the conjunction, **“Kwaye, yaye, ukuze”** (And, so that or in order to to make an addition to the thought or to the view expressed prior the use of the conjunction. This is identified in many instances in the text, **“Imvumikazi yeBongo Maffin isandul’ ukukhuph’ icwecwe elicula yodwa kwaye isebenzisana neeproducta eziphambili kweli naseNew York ukuze umculo wayo ube nesandi esimnandi yaye ucwangcise ngendlela.”** (The Bongo Maffin Singer has just released a solo album and her music is produced by producers from here and from New York so that the sound can be good being well organised). The underlined conjunctions are also identified in other positions in the text such as in the statement, **“lingxoxo zitsale iinyanga ukuze isivumelwano anaso neBongo Maffin simvumele acule yedwa.”** (Negotiations took months in order for her to be allowed to sing alone)

The conjunction, **“Xa”** (When) is also used by the writer to reflect a conditional situation or circumstances that can lead to an opposite action. This is identified in the statement by Thandiswa about the place where she can spend her life in, that she would like to go to the locations in Transkei and that is where she can live peacefully with daughter Malaika, **“...xa nje uzoba namanzi nombane ukuze ndikwazi ukusebenzisa ikhompyutha.”**(...If only there will be water and electricity so that can be able to use the computer.)

The conditions expressed by the conjunction **‘xa’** (when) refers to the choice or option of living in towns where there is every basic needs or going to urban areas where there are limited basic needs.

The conjunction **‘xa’** (when) is also used to compare the age difference between thandiswa and the musicians that she has when she is mixing with these musicians is also conveyed and depicted very clearly by this conjunction **‘xa’**(when)as expressed in this statement, **“...xa ndijonge intandane zam ezinjengo Mirriam, uBusi noDorothy Masuko, ndizibona ndingumntwana owonwabele ukuzixuba nabantu abadala.”** (...when I look to my inspirational people like Mirriam, Busi and Dorothy Masuko, I use myself as a child mixing with adult people.)

The conjunction, **‘kodwa’** (but) is also used by the writer to reflect dissatisfaction and comparison between the European and the African singers. Thandiswa reveals that the reason behind her strong voice is because she listens to musicians such as Whitney Houston and Aretha Franklin, **“Kodwa ezona mvumi zisandiphembelelayo**

zezaseAfrika.” (But the most inspiring singers to me are the African singers). In the above statement Thandiswa is comparing the European and the South African singers, at the same time she reflects the gain she earns from both the most important group of artists to her music as the South African artists. The conjunction, **“kodwa”** (but) is also used to reflect her desires and the efforts she has to put in order to earn more popularity in the music industry, **“Kusafuneka ndikhule ekubeni yimvumi ecula yodwa. Kodwa oko akuyongxaki”** (I have to grow as a solo artist. But that is not a problem).

SUBSTITUTION AND COMPARATIVE COHESION

The comparative language used by the writer reflects the substitutive and comparative cohesion. This convention of comparison can be identified in this text as it is used in many instances through the use of conjunctions such as: **ukanti**(at the same time), **ezinjengo-** (just like/such as); **ukususela ngoko’** (as from then) reflect a change in an action or process.

The writer refers to Thandiswa music in a more comparative way to the music in a more comparative way to the music of the legends and it that exercise the comparative device **“njengo-‘** (like) issued to reflect this comparison, **“Umculo kaThandiswa ongumxube woweemvumi ezindala ezinjengoMiriam Makeba noBusi Mhlongo-“** (Thandiswa’s music is a mixture of legends like Miriam Makeba and Busi Mhlongo-) the same comparative device is used by the writer to express the substitution of association whereby a young artist or singer instead of associating herself with other young artists she substitute that with old African Musicians as expressed in this statement **that “...xandijonga iintandane zam ezinjengo Miriam, noBusi no Dorothy Masuko, ndizibona ndingumntwana owonwabele ukuzixuba nabantu abadala”**(...when looking to my favourite musicians like Miriam Makeba. Busi noDorothy Masuko, I see a child who enjoys mixing with adults).

The writer has also used the comparative conjunction **“ukanti”**(on the other hand / at the same time) in several instances in this text and one of the those occasions is when the writer tabulates the songs and producers of Thandiswa including the people featured in those songs and **‘ukanti’** device appears in a form of showing in this statement, **“ingoma kaThandiswa ethi Kwanele iveliswe nguMandla Spikiri weTrompies; ukanti imvumi**

yomculo wesiXhosa uMadosini uyacula kwingoma ethi lahl' umlenze ukanti ingoma ethi Ndilinde uyacula no Tshepo Tshola.” (Thandiswa's song titled Kwanele is produced by Mandla Spikiri of Trompies, at the same time a Xhosa artist Madosini is also featured in the song called, Lahl' umlenze at the same time the song Ndilinde is sung by her and Tshepo Tshola). Lastly, the writer has used a substitution device, “**ukususela ngoko**” (as from then) to reflect a continuation of events. This is identified in the statement, which refers to Thandiswa as Lauryn Hill of Africa because of her performance in the Bongo Maffin group and her excellent voice, “**Ukususela ngoko amajelo eendaba aseYurophu ebembiza ngoLauryn Hill waseAfrika-baziintanga, banamazwi amnandi ukanti bobabini bahle.**” (As from then the European media called her Lauryn Hill of Africa- they are of the same age, both have amazing voices and they are both beautiful). The comparison is reflected by the use of “**enye**” (the other) to compare Thandiswa's new album with her previous producers as expressed in the statement that, “**Enye yeeprodusa ezivelise icwecwe lakhe nguBluey Maunick...**” (One of her producers who produced her album is Bluey Maunick...)

REFERENCE

The writer to refer back to previously mentioned information and to add more information has used reference. There are identifiable instances whereby the writer has referred to prior mentioned information. The statement, “**kubhetele uyikholelwe loo nto**” (You better believe that) refers to a description and a clarification given by Thandiswa about the reasons why she has chosen to be a singer. This means that this statement serves as a referential. Thandiswa also refers to her life of technology which is a source of life these days. In her reference she reflects the conditions that are a possibility in the rural areas as opposed to urban life. This reference is clearly indicated by the demonstrative, ‘**obo**’ (that) in the statement, “**Andiphili ngaphandle kwe-e-mail ne-Internet. Obo bubomi banamhlanje xa uyimvumi.**” (I cannot live without the e-mail and internet. That is the today's life for singers).

The referential device is also identified in the statement that reveals Thandiswa's life and career before joining the music industry, “**Okungummangaliso kukuba wangena ngebhaqo emculweni. Wayengumfundi okrele-krele nombhali onesakhono ngeminyaka yoo-1990 waza waba yimvumi eyombelelayo ukuze afumane imali.**”

(What is surprising is that she joined the music industry unintentionally. she was a brilliant student and a skilled writer in the years of 1990, then she became a back up singer in order to get money). The past tense and the year mentioned in this statement indicate the referential device.

The writer also makes a reference to 2001 as a year which made Thandiswa to be very busy and that delayed her in developing herself as a solo artist, **“Kodwa ukukhutshwa kwecwecwe leBongo Maffin elithi Bongolution ngo 2001 lenza waxakeka ziikhonsathi.”** (But the release of the Bongo Maffin album called the Bongolution made her to be very busy because of concerts). The Gallo music organizer makes a reference of a ceremony which he attended and was surprised by her amazing voice, **“Ndiye kwitheko ebecula kulo nyakenye eJoburg ndaza ndamangaliswa yindlela awaye cula ngayo-”** (Last year I attended a ceremony where she was performing and I was surprised by her singing-) The difficulties and delays experienced by Thandiswa in the production of her album is reflected in the statement that, **“Akukhange kube lula ukushicilela le mvumi icula yodwa. lingxoxo zitsale iinyanga ukuze isivumelwano anaso neBongo Maffin simvumele acule yedwa.”** (It was not easy to record her solo album. Negotiations took months in order to breach the contract with Bongo Maffin to sing alone).

4.13.2.2 Text Coherence

The following factors will be investigated as they form part of the text coherence: the non-linguistic basis of coherence, relevance, elements of subordination and coordination, use of inferences, and rhetorical patterns of coherence.

THE NON-LINGUISTIC BASES OF COHERENCE

The format or the structure of the text is examined, starting from the topic, which is written, in a unique style, which is written, in a highlighted color with small letters. The topic functions as a theme of the content as the content revolves around the theme expressed or highlighted by the topic. The highlighted color represents the capital letters, which are usually used in some texts as for a mat for text structure.

The two captions used by the writer have inscriptions that reveal part of the content and contribute towards the structure of the text. The first caption with Thandiswa alone goes along with the inscription **“UThandiswa ukholelwa ekubeni angayimvumi ephambili kodwa akazilibali iingcambu zakhe zokuba ngumXhosa”** (Thandiswa believes she can be the best artist but does not forget her roots of being a Xhosa woman). The second inscription is used by the writer with the intention of introducing to the readers the new members Thandiswa is working with, **“NGASENTLA:uThandiswa namalngu amatsha eqela lakhe.”** (ON TOP:Thandiswa with her new band members) as Thandiswa was known to be a member of Bongo maffin now a new group is introduced to make the readers on board. This inscription is linked to the criteria or process used by Thandiswa to select her band members **“Uzichongele ngokwakhe uThandiswa iimvumi ezimombelelayo. Wazikhethela kukhuphiswano lweemvumi ezintsha olwalwenziwe yiYFM”** (Thandiswa selected her members on her own, in a competition conducted by YFM).

The sub topic **“UBUYILE KWAYE NGOKU UCULA YEDWA”** (SHE’S BACK AND NOW SHE’S SINGING ALONE) is written in bold and big letters to reflect the contribution it has towards the content of the text. As the sub topic provides or act as a linking device towards the theme in the content, there are phrases in the content which reflect the coordination **“kufuneka ndikhule ekubeni yimvumi ecula yodwa”** (I still have to grow as a solo artist) this reflects her as solo artist. Thandiswa also emphasize the fact that her music is different from the music of Bongo maffin of which she was part of **“Umculo wam ngowabaphulaphuli bale mihla baseAfrika...lingxoxo zitsale iinyanga phambi ukuze isivumelwano anaso neBongo Maffin simvumele ukuba acule yedwa .”** (My music is for today’s African listeners The negotiations dragged up to many months before they could allow me to go solo, because of the breach of contract with Bongo maffin). The structure of the content is in order to be accessible to every reader in terms of simple understandable and interpretable language.

RELEVANCE

As relevance refers to the interpretability of the text and the meaningfulness of the theme or the message conveyed by the content to the reader. The text **“Wonwabel’ impumelelo”** (She is celebrating success) is relevant to the readers written for or intended

to be the recipients of the information. Starting from the meaning conveyed by the topic, it is natural that a celebration is associated with happiness and happiness is associated with achievement, whether it is an achievement of a minor thing such as passing sub A or a major achievement such as the one celebrated by Thandiswa in the content of this text.

As it is also witnessed by the Gallo organizer, Sipho Sithole that **“UThandiswa uza kuba yimbalasane emculweni...”** (Thandiswa is going to be popular in the music industry...), and he further gives a clear picture of Thandiswa's achievement and the result for celebrating success as he refers to her and her music as **“UThandiswa yimvumikazi ephambili yaye impumelelo kaZabalaza iza kuvulel' iimvumi zaseMzantsi Afrika iingcango zomculo wehlabathi”** (Thandiswa is a successful female singer and the success of Zabalaza will open doors for other South African singers in the world). This statement also reveals another aspect about Thandiswa's success that it is not for her alone but is for all other South African singers as they will get exposure in the world through her music and her popularity.

The relevance of this text is important as it is a way of promoting the previously disadvantaged South African languages. This is indicated by Thandiswa's statement that **“Umculo wam ngowabaphulaphuli bale mihla base-Afrika yaye ubukhulu becala usisiZulu nesiXhosa kanti nentwana yesiNgesi.”** (My music is for today's African listeners and most of it is in Zulu and Xhosa, and partly English). This can also mean that Thandiswa's music is a tool to fight for multilingualism and promotion of African languages against the domination by other languages.

One other reason why the text is justified to be relevant is the reasons behind Thandiswa's music that **“Andiculi kuba ndifun' ukuba yimbalasane okanye kuba ndifun' imali. Ndifun' ukubonis' ihlabathi ukub' umculo waseAfrika usemgangathweni wehlabathi.”** (I do not sing because I want to be famous or because I want money. I want to show the world that our African music is equal to the world music). The aspects and the issues addressed by the content of this text also reflect social issues such as, the limited resources in the Transkei locations where electricity and water are scares in many areas. This is one of the causes of migration as people move away from the rural areas to the urban areas with the intention of getting these services. This leads to dense population of shacks and illegal informal settlements, which is the issue directly expressed by Thandiswa's statement that, **“Ndifun' ukuzakhela umzi wam endiwuthandayo kwiilali**

zaseTranskei...xa nje kuzoba namanzi nombane ukuze ndikwazi ukusebenzisa ikhompyutha." (I want to build the house of my choice in the Transkei location...if there will be water and electricity in order to be able to use computer).

Thandiswa also reminds the readers not to forget about their roots at the same time to appreciate the music of African legends such as Miriam Makeba, Busi Mhlongo, Dorothy Masuko and so forth. At the same time in the last paragraph of the text she does not hide the fact that she gets lots of inspiration from these singers, **"...ndizibona ndingumntwana owonwabele ukuzixuba nabantu abadala"** (...I see a child that enjoys socializing with old people). As the idiom says that, **"Inyathi ibuzwa kwabaphambili"** (Experience is drawn from elders).

ELEMENTS OF SUBORDINATION AND COORDINATION

The two elements of subordination and coordination express the causes of certain conditions, the repetition and restatement in the text. The causes of the conditions mentioned in the text can be identified in the analysis of **"Wonwabel' impumelelo"** (She is celebrating success). The reader can ask the question related to subordination that why does Thandiswa celebrate success and what success is she celebrating? In addressing these questions the causes and conditions are expressed. The content reflects Thandiswa's weapon of gaining success that it is not by targeting money or fame but in expressing your intention of improving the music standards and by equating the African status with the world level or status of music. This is clearly defined by her statement that, **"Andiculi kuba ndifun' ukuba yimbalasane okanye kuba ndifun' imali."** (I do not sing because I want fame or money). This is the condition expressed by Thandiswa and the cause for this condition is that, **"Ndifun' ukubonis' ukub' umculo waseAfrika usemgangathweni wehlabathi..."** (I want to show that African music is equal to the standard of the world...).

Thandiswa explains the relevant meaning of her album Zabalaza which has a political connotation that, it is the vice versa, **"UThandiswa uthi akenziwanga ziimpembelelo zopolitiko ukuze abize icwecwe lakhe Zabalaza..."** (Thandiswa says that she was not politically influenced when she called her album Zabalaza...). This means that this is the condition of the content and the cause is clearly expressed that, **"Uthi ngalo ubongoza eziny' iimvumi ukuba zenze umculo weli waziwe ehlabathini."** (She says that with the

album she is appealing to other artists to publicize the South African music to the world). The writer constantly refers to Thandiswa as **“imvumi”** or **“imvumikazi”** (singer or female singer) to remind the reader about the theme and the main character in the text, **“UThandiswa yimvumikazi ephambili...U-Thandiswa uthi angaba yimvumi ephambili kodwa akazilibalanga iingcambu zakhe.”** (Thandiswa is a successful female singer...Thandiswa says that she can be a singer and be famous but she does not forget her roots or where she comes from).

The delays experienced by Thandiswa while she wanted to sing as a solo artist is the basis or the cause of a condition she abided herself with when she signed a contract with the Bongo Maffin. This means that breaching a contract with Bongo Maffin was not an easy task as it involved legality in between. The statement that, **“Akukhange kube lula kuGallo ukushicilela le mvumi icula yodwa.”** (It was not easy to Gallo to record this artist singing alone) expresses the condition reflected by the theme which is equivalent to the cause that, **“lingxoxo zitsale iinyanga ukuze isivumelwano anaso neBongo Maffin simvumele acule yedwa.”** (Negotiations dragged for months in order for her contract with Bongo Maffin to be approved for her to sing alone).

The success of this artist can also be associated with the standard and voice quality of her back up singers as she made a special effort to audition them in a form of a competition to select the best singers for her group as it is stated that, **“Uzichonge ngokwakhe uThandiswa iimvumi ezimombeleyo. Wazikhetha kukhuphiswano lweemvumi ezintsha olwalwenziwe yi-YFM.”** (She selected the back up singers herself. She selected them in a competition of new singers which was organized by YFM). All these causes and conditions, repetition, and restatements reflect the coherence of a text as one part is a cause or a link to the other part, or one action leading to the next.

USE OF INFERENCES

The inference depends on the readers' perspective, as it is the reader that determines unknown or known information in the text. The inferences can be addressed as equivalent to the given-new information as discussed prior in the text analysis.

The use of inferences is identified in this text as the title itself reveals unknown information, **“Wonwabel' impumelelo”** (She is celebrating success). The reader will raise many

questions in order to know whom the statement or whom the topic refers to, what success is that person celebrating, and why does that person justified or thinks that she has to celebrate or the success is worth celebrating. This means that the meaning behind what the topic expresses will be known when the reader has read the content of the text.

Despite the fact that the writer introduces Thandiswa Mazwai as the main character of the text and the person referred to by the topic, but still there is a lot of information revealed about her which is unknown to the readers. The first aspect which is unknown by the readers is the reason why Thandiswa has put so much effort in the music and that is answered by her statement that, **“Andiculi kuba ndifun’ ukuba yimbalasane okanye kuba ndifun’ imali. Ndifun’ ukubonis’ ihlabathi ukub’ umculo waseAfrika usemgangathweni wehlabathi,”** (I do not sing because I want fame or because I want money. I want to show to the world that our African music is equal to the world standard or status). The writer also reveals to the readers that the songs in her new album are all written by her, **“Zonke iingoma ezikweli cwecwe zibhalwe nguThandiswa ngokwakhe.”** (Thandiswa herself writes all the songs in this album). This reveals her artistic skills of writing which then contributes to the fact mentioned about Thandiswa that before she joined the music industry she had this skill, **“Wayengumfundi okrele-krele nombhali onesakhono ngeminyaka yoo-1990...”** (She was a brilliant student and a skilled writer in the years of 1990...)

The writer does not forget to reveal her desires and her dreams that, **“Ndifun’ ukuzakhela umzi wam endiwuthandayo kwiiali zaseTranskei”** (I want to build a house in the locations of Transkei). The reason for these plans is that she sees herself as a proud Xhosa woman who does not forget where she comes from as this is expressed in the inscription of the first caption that, **“UThandiswa ukholelwa ekubeni angaba yimvumi ephambili kodwa akazilibali iingcambu zakhe zokuba ngumXhosa.”** (Thandiswa believes that she can be a successful singer but she does not forget her Xhosa roots). Thandiswa does not hide the fact that she is inspired by the legendary South African artists as she states that, **“Kodwa ezona mvumi zisandiphembelelayo zezaseAfrika...Umculo kaThandiswa ongumxube ngoweemvumi ezindala ezinjengoMiriam Makeba noBusi Mhlongo...ndizibona ndingumntwana owonwabela ukuzixuba nabantu abadala.”** (But the most inspiring artists are the African artists...Thandiswa’s music is a mixture of music sung by legendary singers such as

Miriam Makeba and Busi Mhlongo...I see myself as a child that is enjoying socializing with adults).

There are prominent instances and aspects in the text that are assumed to be known about Thandiswa as her fame and success is based on the music she sings for the people or audience who are also the Bona magazine readers. This can also be related to the fact that the article about her has attracted their attention to know what the content says about her.

It is known by the readers that Thandiswa started singing for the group called Bongo Maffin and that she has just released her own solo album, Zabalaza. Despite the fact that the title of the song cannot be associated with her explanation in the text, but with political connotation it is a liberation album for the South African artists. It is for this reason that the writer has highlighted the fact that, **'Imvumi yeBongo Maffin isandul' ikhuph' icwecwe elicula yodwa kwaye isebenzisana meeprodusa eziphambili kweli naseNew York...**" (The Bongo Maffin artist has just released an album singing alone and has been working with the producers from here and from New York). This statement also expresses unknown issue about Thandiswa that she has worked with various producers as she has toured many countries with the intention of making her music known and to be acknowledged as equal to the international standard music.

Thandiswa's child is known by her followers and it is known by everybody that a mother always plan ahead for her future and the future of her family. It is for that reason that her revelation of living in Transkei with her daughter, Malaika is treated as something known by the readers. The music followers know the style of music sung by Thandiswa and her resemblance with Lauryn Hill as it is expressed that, **"...baziintanga, banamazwi amnandi ukanti bobabini bahle."** (...they are both of the same age, have amazing voices and at the same time both beautiful). The European media has also expressed this resemblance and because of that it is revealed that the European record companies also wanted to record Thandiswa's music as they have done with Lauryn Hill.

It is also known to the readers that most of Thandiswa's music is in Xhosa, Zulu and partly English and the reason for that is, **"Umculo wam ngowabaphulaphuli bale mihla baseAfrika yaye ubukhulu becala usisiZulu nesiXhosa ukanti unayo nentwana yesiNgesi."** (My music is for today's African listeners and most of it is in Zulu and Xhosa

and a small part of it is in English). The readers are aware of the legal system that when you have signed a contract with another group you cannot easily breach that contract and that means that negotiations have to follow. It has been the same case with Thandiswa and it took a long time to get approval for releasing her solo album. But, even that contract had a condition that, **“Esi sivumelwano simnika de kube lihlobo elizayo ebhengeza icwecwe lakhe ngaphambi kokuba kuqaliswe ukuthengiswa kwecwecwe elitsha leBongo Maffin.”** (This contract has given her the time until the next year summer to release her album before a Bongo Maffin new album can be released).

All these views and issues elaborated above contribute towards the coherence of the text under analysis.

RHETORICAL PATTERNS WITH COHERENCE

As regards the rhetorical pattern of coherence the following three elements will be addressed: the problem-solution pattern, the cause and effect pattern, and the subject exemplification.

When looking in the text titled, **“Wonwabel’ impumelelo”** (She is celebrating success) there are problems that are presented in the text and some of these problems go together with their solutions. The first instance where a problem is presented is in the statement expressed by Thandiswa in about her career which some of other artists join the music industry with wrong reasons, that is the reason of getting money and fame. It is revealed that those artists do not make it in the music industry. It is for this reason that Thandiswa explains clearly her intention of joining the music industry that, **‘Andiculi kuba ndufun’ukuba yimbalasane okanye kuba ndifun’ imali.”** (I do not sing because I want to be famous or because I want money). This statement is the reflection of the problem and the solution to the problem, as the solution is, **“Ndifun’ ukubonis’ ihlabathi ukub’ umculo waseAfrika usemgangathweni wehlabathi.”** (I want to show the world that African music is equal to the world music in terms of status or standards).

The writer also refers to Thandiswa’s achievement as a solution to other artists because her album will open doors in the world for other South African artists, **“UThandiswa uyimvumikazi ephambili yaye impumelelo kaZabalaza iza kuvulel’ iimvumi zaseMzantsi Afrika iingcango zomculo wehlabathi.”** (Thandiswa is a successful female

artist and the success of Zabalaza will open doors for South African artists in the world music). The theme of this album, Zabalaza conveys a message to other artists that, **“Uthi ngalo ubongoza eziny’ iimvumi ukuba zenze umculo weli waziwe ehlabathini.”** (She says that with this album she is appealing to other artists that they must make the South African music known or recognized in the world). Lastly, the problem of breaching a contract is represented in the text and the consequences of that is the delay and endless negotiations which Thandiswa had to undergo in order to release and to publish her album.

The cause and effect pattern is identified in this text but it overlaps with the problem-solution pattern. This is because the cause of a problem brings about an effect which is either the solution or more problems. To mention a few it is state in the text that Thandiswa used to sing with the Bongo Maffin and her decision of singing a solo album had a frightening effect to her, but that can also be justified by the fact that any person who is about to take a step or to experience a change is likely to be nursing fears as it has been a case with her, **“UThandiswa Mazwai ucule kumazwe ngamazwe ehlabathini kwiminyaka emihlanu edlulileyo neBongo Maffin, kodwa usenalo uloyiko xa ecula yedwa.”** (Thandiswa Mazwai has been in various countries in the world singing with Bongo Maffin for the past five years but she is still having fears of singing alone).

It is also revealed in the text that the conditions of limited resources in the Transkei location can be a cause or can have an effect on Thandiswa’s plans of building a house in that area as expressed that, **“Ndifun’ ukuzakhela umzi wam endiwuthandayo kwiilali zaseTranskei,...xa nje kuzoba namanzi nombane ukuze ndikwazi ukusebenzisa ikhompyutha.”** (I want to build my house in the Transkei location...if there will be water and electricity, so that I can use my computer). Lastly, the reason why Thandiswa’s music is considered to be successful is because she listens to other artists and is inspired by the African artists as she reveals that, **“Ilizwi lam lomelele ngoku yaye ndiphulaphula iindlela ezicula ngayo iimvumi ezinjengoWhitney Houston noAretha Franklin.”** (My voice is stronger now and I listen to the way in which other singers sing such as Whitney Houston and Aretha Franklin).

The writer to highlight the reasons of Thandiswa’s achievement has cited few instances. These instances are examples about her performance. The example given by the writer about European media, that they refer to her as the African Lauryn Hill is one example that

provides a reason for her to celebrate success as she is placed on a high standard which is equal to the standard of Lauryn Hill, **“Ukususela ngoko amajelo eendaba aseYurophu ebemboza ngokuba nguLauryn Hill waseAfrika-bazzintanga, banamazwi amnandi ukanti bobabini bahle.”** (As from then the European media has referred to her as the European Lauryn Hill-they is of the same age, have amazing voices, and at the same time both beautiful).

The subject exemplification is also identified in the examples of artists that they are Thandiswa's inspiration and they give her the satisfaction and happiness she cannot explain, **“Xa ndijonga iintandane zam ezinjengo Miriam, Busi kunye noDorothy Masuko, ndizibona ndingumntwana owonwabele ukuzixuba nabantu abadala.”** (When looking to my inspiring people such as Miriam, Busi, and Dorothy Masuko, I see a child who enjoys socializing with adult people).

Lastly, the Gallo Music organizer, Sipho Sithole explained and acknowledged Thandiswa's success and he cites an example that, **“UThandiswa uza kuba yimbalasane emculweni. Ndiye kwitheko ebecula kulo nyakenye eJoburg ndaza ndamangaliswa yindlela awayecula ngayo-”** (Thandiswa is going to be famous in the music industry. I attended a ceremony in Jo'burg last year where she was performing and I was so surprised by her style of singing)

4.13.2.3 The lexicon

The lexical items used in the text carry the meaning and interpretation of the theme conveyed by the content. In order to investigate these functions carried by the lexicon the following elements will be addressed: choice of sentential elements, choice of verbs.

CHOICE OF SENTENTIAL ELEMENTS

The sentences selected by the writer in the communication of the message of the text reflects his artistic skill and his rhetorical patterns of information structure which makes the meaning to be equally accessible to every reader of the article. The subject topic of the text, **“Wonwabel' impumelelo”** (She is celebrating success) alone attracts the inquisitive mind of the reader to read more about the ways of achieving and about the achievement

referred to by the reader. This reflects the brilliancy of the writer in his choice of the words used in the topic.

The first statement expressed by Thandiswa that she does not want to be famous and she does sing to get money, **“Andiculi kuba ndifun’ ukuba yimbalasane okanye kuba ndifun’ imali.”** (I do not sing because I want to be famous or to get money). Is a rhetorical statement which and it means the exact opposite. She does not have to celebrate achievement because her achievement is the popularity and money she has earned in the music industry, while at the same time her reason for singing is not yet accomplished as she has stated that her vision and reason for singing is, **“Ndifun’ ukubonis’ ihlabathi ukub’ umnculo waseAfrika usemgangathweni wehlabathi.”** (I want to show the world that the African music ‘this also shows a conduction to the theme expressed by her album zabalaza whereby she explains that it is an appeal to musicians to make the African music popular to the world **“UThandiswa akenziwanga ziimpempelelo zepoltiki ukuze abize icwecwe lakhe ngoZabalaza. Uthi ngolo ubongoza eziny’ iimvumi ukuba zenze umnculo weli waziwe ehlabathini’** (Thandiswa is not influenced by politics to call her album zabalaza. She says that is using it to appeal to her to other musicians to make our music acknowledged /recognized by the world) this means that on the other hand she is still appeal and so does not have a reason to celebrate success.

The writer has also chosen the sentence **“UThandiswa ukholelwa ekubeni angaba yimvumi ephambili kodwa akazilibali iingcambu zakhe zokuba ngumXhosa.”** (Thandiswa believes that she can be a successful musician but she does not forget her roots as a Xhosa). This statement is used to appeal to other artists that their success must not carry them away and turn a blind eye to their cultural values & customs. The sentence the sentence is used by the writer as a sub-topic with an elliptic device has been carefully selected by the writer with the intention of making the reader aware of the success that it is contributed to Thandiswa as solo artist, as it expresses that **“Ubuyile yaye ngoku ucula yedwa”** (she is back as solo artist) and in addition yto that the writer has used a caption to present the backup artists that were carefully selected by Thandiswa herself. The caption goes along with a carefully selected inscription with emphatic lexical items that these are new members of her group, as she is not working with the Bongo Maffin members, **“NGASENTLA UThandiswa namalungu amatsha eqela lakhe.”**(ON TOP! Thandiswa with her new group members).

The last sentence has been carefully selected by the writer to reveal the source of inspiration which has contributed to Thandiswa's achievement that **"...xa ndijonga iintandane zam ezifana nooMiriam Makeba, uBusie, noDorothy Maseko."** (...when I look to my inspirational people I see a child who enjoys who enjoys socialising with adults.)

CHOICE OF VERBS

The verbs used in the text are carefully selected by the writer as they carry the meaning that gives the reader an over view of the theme and providing at same time an imaginary picture about the activities referred to by these verbs. The following types of verbs will be analyzed in the text under discussion: infinitive verbs, motion verbs, mental verbs and the adverbial clauses or phrases in the text.

Starting with the infinitive verbs the writer has used the infinitive verb **"ukubonisa"** (to show) in the statement expressed by Thandiswa that **"ndifun' ukubonis' ihlabathi ukub' umlomo waseAfrica usemgangathweni wehlabathi."** (I want to show that African music is in the same standards as with rest of the world) the underlined infinitive verb is used by the writer in a symbolic way as if the world will literally see the music and this reflects the personification used by the writer in this type of verb.

To release a song is great achievement, which worth celebrating as it is the end product of tireless efforts practicing, changing of tunes and so forth with the intention of making the album up to its perfection, and having reward in this case will be commercial and financial aspect. This meaning is carried and conveyed by the infinitive verb in the statement that **"Imvumikazi yeBongo maffin isandul' ukukhupha iicwecwe elicula yodwa ..."** (The Bongo maffin singer has just released her solo album).

The infinitive verb used in the statement reflects the pride, the ability and determination of a woman to fulfill her dreams without having to rely on other people. The subject concord **"ukuzakhela"** (to build) reflects her ambition that she can do anything she wants, when and where she wants to do it, **"Ndifun'ukuzakhela umzi wam endiwuthandyo kwiilali zase Transkei** (I want to build myself a beautiful home in the Transkei rural areas). And she is convinced that it will be a place that is peaceful and harmonious for her and her daughter, Malaika. Lastly the infinitive verb expressed by Sipho Sithole's view or opinion about Thandiswa's music, reflect her ability and her standard as an artist which is not only

acknowledged by her producer but also by listeners and the experts in the music industry as that has been expressed by the European media that she is equal to Lauryn Hill's caliber. This verb is stated in the statement that **"Ndaqonda ngoko ukuba unokukhuphisana neemvumi eziphambili ehlabathini."** (It was then when I realized that she has the ability to compete with the world's successful musicians)

The writer has also used verbs which reflect the mental picture of the plight of poverty and suffering experienced by the people who live in Transkei locations. The condition cited by Thandiswa that she live in these conditions only if there is water and electricity has connotation behind. At this connotation is carried the prepositional phrase **"xa kuzoba."**(When there will ...) which depicts the prevailing conditions existing in the present moment. This statement is an appeal the government and to the people such as Thandiswa to stand up and fight for these conditions as they are enlighten and can be able to bring in the lives of the people living in these situations.

The verb **ukuxuba** (to mix) as constantly used to refer to **"UThandiswa ongumxube ngoweemvumi ezindala ezinje ngo Mirriam Makeba noBusi Mhlongo-**"(Thandiswa's music is a mixture of adult musicians such as Miriam Makeba and Busi Mhlongo-) this gives a mental picture of the kind of the kind of music produced by Thandiswa as she collects all the music varieties and compile something which is one and unique. This reflects the verb of motion. This is because human senses are stimulated by Thandiswa' music.

The writer has also used some adverbial clause to depict the kind of music produced and created by Thandiswa and as well as her desires and character or her personality. The writer has used an adverb of manner to describe the situation expected by Thandiswa if she can stay in the Transkei location, and the adverb **'ngoxolo'** peaceful also describes her personality as someone who is flexible and someone who does not look down the rural areas, **"Apho ndingahlala ngoxolo nentombi yam uMalaika-**" (I can stay peacefully these with my daughter Malaika-) The verb **"Hlala"** (stay) is complimented by the adverb of manner **ngoxolo** (in peace)

The writer has also used an adverb of manner to depict the way in which Thandiswa decided to join the music and as well as the manner and conditions that lead her into joining the music industry. **"Okumangalisayo kukuba wangena ngebhaqo emculweni."**

(What is surprising is that she joined by surprise the music industry). The **“ngebhaqo”** (by surprise) is an adverb of manner that emphasize more the meaning and interpretation of the verb **“-ngena”** (to enter/to join) and this adverb cause the reader to be curious about the reason why she did not join the music deliberately. And it is stated in the text she was a brilliant student and a skilled writer who joined the music in order to get some money.

4.13.3 The cognitive move structure

The following moves expressed by the writer depict the theme of the text and sub-themes in paragraphs of the content that also contribute to the overall theme of the text.

The first move is an appeal to other artists that they must join the music industry with a positive intention of putting the South African music in the world map recognition. This is expressed by Thandiswa statement's that **“Andiculi kuba ndifun' ukuba ndifun' ikuba yimbalasane. Ndifun' ukubonis' ihlabathi ukuba umculo weli ukumgangatho omnye nowehlabathi.”** (I do not sing because I want to be famous or because I want money. I want show the world that South African music is equally to the world standard).

The second move is a challenge to other artists that they must develop themselves with writing skills and in that way they will be in a position to write their own songs as Thandiswa does, **“Zonke iingoma ezikweli cwecwe zibhalwe nguThandiswa ngokwakhe.”**(Thandiswa herself has written all the songs in this album). This skill can also open doors for these artists in the world as Thandiswa's song expresses **“eziny' iimvumi ukuba zenze umculo weli waziwe ehlabathini.”**She says that with this album – Zabalazashe is appealing to other artists to make the South African music recognized worldwide.

The third move is an appeal to people and to celebrities in general that they must not be carried away by fame and forgets their roots. And this is also expressed by Thandiswa that **“Uthi angabayimvumi ephambili kodwa kodwa akazilibalanga iingcambu zakhe zokuba ngumXhosa.”**(..She says that she can be a famous artists but she has forgotten about her roots as a Xhosa) this also expresses her empathy for the people living in the locations of Transkei where there are limited resources, no water and no electricity. And

this is an appeal to the government to deliver services so as to bridge the gap between the rural and urban human services.

The fourth move is the influence of the legendary artists to young artists as revealed by Thandiswa than **"...ndiphulaphula indlela ezicula ngayo iimvumi ezinje ngo Whitney Houston no Aretha Franklin . Kodwa ezona mvumi zisandiphembelelayo zezaseAfrica"** (...I listen to the way artists such as Whitney Houston and Aretha Franklin sing. But the most inspiring artists are the African artists.

The fifth move reveals that one's career can change not deliberately but by surprise because of many reasons this is depicted by Thandiswa's writing career which was randomly changed and was replaced by the music career because of lack of money. **"Wayengumfundi okrele-krele nombhali onesakhono ngeminyaka yoo-1990 waza waba yimvumi eyombelelayo ukuze afumane imali"** (she was a brilliant student and a skilled writer in the years of 1990 and then she became a backup artist in order to get money.

The last move depicts Thandiswa as a language activist as she makes it a point that the music she produces is in African languages and can be easily accessed by every African **"Umculo wam ngowabaphulaphuli bale mihla base Africa yaye ubukhulu becala usiZulu nesiXhosa, ukanti unayo nentwana yesiNgesi."**(My music is for today's African listeners and most of it is in Zulu and Xhosa, and partly in English.) This move also reveals her expertise by the mere fact that she selects her own group in a form of a competition.

4.13.4 Labov's overall structure of narrative

The following five functions will be examined under Labov's framework of the narrative structure: the orientation section, complication, evaluation, resolution and coda.

THE ORIENTATION SECTION

Three aspects in the orientation section are examined and these aspects cover the introductory part of the text. These three aspects are: the setting, the fine and the behavioural situation in the text.

The exact place of the interview by the writer is identified in this text as the writers indicated that **“Ndifun’ ukuzakhela umzi wam endiwuthandayo kwilali zase Transkei, utshilo epriktiza neqela lakhe lentambula eDownTown Studio eJoburg”** (I want to build my own beautiful house in Transkei locations, she said practising with her group in DownTown Studio in Joburg). The setting is presented very clearly that the interview is conducted in DownTown Studio in Joburg and we can also refer to the studio as Thandiswa’s work place.

The writer does not really reflect the exact time of the interview except only the reference made in the content. In one instance the writer is revealing the previous career and can say that she reveals the artistic skill of writing Thandiswa had in the years of the `1990 she became a singer. The year 1990 is a time of reference in the text as there is an event associated with this year. The event which is described items of **“...waye ngumfundi okrele-krele nombhali onesakhono ngeminnyaka yoo-1990 waza waba yimvumi eyombelelayo ukuze afumane imali.”** (...she was a brilliant student and a skilled writer in the years of the 1990 and then she became a backup singer in order to get money.

The sub-topic which is written on the side of the caption also reflect the reference of time as the statement reflects that **“UThandiswa Mazwai ucule kumazwe ngazwe ehlabathi kwiminyaka emihlanu edlulileyo neBongo Maffin, kodwa usenalo uloyiko xa ecula yedwa”** (Thandiswa sung in various countries in the world in the past five years with Bongo a Maffin, but she still have some when she is singing alone) The past five years is a reference to time and singing of Thandiswa in various countries and fears expressed are the activities associated with time. Lastly the high quality performance shown by Thandiswa last year witnessed by Sipho Sithole is also associated with time, **“Ndiye kwithetho ebecula kulo nyakanye eJoburg ndaza ndamangaliswa yindlela awaye cula ngayo- ecula ingxubevange esusela kooBillie Holiday noDonnie Hathaway ukuse kuHugh Masekela, iStimela neAfrican Jazz Pioneers .”** (I attended a ceremony where she was singing last year in Joburg- singing a mixture from Billie Holiday and Donnie Hathaway ukuse ku Hugh Masekela, Stimela and African jazz Pioneers)

The behavioural situation is also indicated and expressed right at the beginning of the text. The topic expresses the celebration of achievement **“Wonwabil’ impumelelo”** (She is celebrating success) and immediately the main character is introduced as Thandiswa Mazwai to indicate who the celebration is associated with. The reasons behind Thandiswa

success are tabulated in the text starting from her reason of singing that **“Andiculi kuba ndifun’ ukuba yimbalasane okanye kuba ndifuna’ imali”** (I do not sing because I want to be famous or because I want money). the reason why Thandiswa is singing had contributed to her success as she does not have selfish intentions of being the only one who can be popular and famous in the world but goes out her way to motivate and to appeal to other artists to standard up **“Uthi ngalo (icwecwe Zabalaza) ubongoza ezinye imvumi ukuba zenze umculo weli waziwe ehlabathini”** (she says that by this album Zabalaza) she is appealing to other musicians to make our music known in the world).

The writer has also introduced Thandiswa’s new album- Zabalaza that has been produced by South African and New York producers and she is the one who wrote the songs. Her life is revealed as based on her belief that she is a Xhosa and her desires to have a house in Transkei one day where she will stay in peace with her daughter Malaika. The influence and inspiration of the reason behind her success. She makes an emphasise on the fact that she relies on the musicians to fill her accomplishment in music. Her success is also acknowledged by Gallo music organizer who states that **“Ndaqonda ngoku ukuba unako ukukhuphisana neemvumi eziphambili ehlabathini”** (I noticed then that she has the ability to compete with the world musicians)

And this statement is recognition she got and the true by the recognition she got and the demand she received from them **“ukususela ngoko amajelo eendaba aseYurophu ebembiza ngo Lauryn Hill wase Africa – baziintanga banamazwi amnandi ukanti bobani bahle”**(as from then the European media called her Lauryn Hill of Africa- they are of the same age, both have amazing voices and both are beautiful). this also proves the success of Thandiswa as she is rated in the same standard with international singers such as Lauryn Hill. In all, the behavioural situation is a reflection of a chronological sequential structure of events in a text.

COMPLICATION

The complication address the question: What happened?

And in the addressing this question events are presented chronologically starting right where the introductory part Thandiswa in the past before joining music was a brilliant student and a skilled writer **“...wangena ngebhaqo emculweni. Wayengumfundi**

okrele-krele nombhali onesakhono ngeminyaka yoo-1990” (... she joined by surprise in the music industry. She was a brilliant student and a skilled writer in the years of 1990) her sudden change of mind to join the music industry was caused by her financial status and by then she needed some money, “**...oko kwakhokelela ekubeni ajoyine iqela leBongo Maffin**” (...that lead her to join as a Bongo Maffin) The group gave her a chance of recognition and popularity and after five years she decided to go as a solo artist and it was when she was rated the African Lauryn Hill, “**UThandiswa woqonda ukuba ucinga ngomculo wumbi**” (Thandiswa noticed that she was thinking about a new type of music)

The writer goes on to define Thandiswa's kind of music that “**umculo wam ngowabaphulaphuli bale mihla base Africa ...**”(My music is for today's African listeners) she also reveals the forces behind her amazing voice that she listens to the music of Whitney Houston and Aretha Franklin and the most inspiring artists are the African artists, she then goes on to compare her music which is in Zulu, Xhosa and partly English with the Brazilian and Cuban music where she reflects that “**...iimvume zala mazwe zicula ngesiphuthukezi nangeSpanish**” (...Artists of these countries sing in the Portuguese and Spanish) this information reveals her broad mind and her well informed knowledge about music industry.

Thandiswa's producers and her songs are tabulated and it is stated that “**...enye yeeprodusa ezivelise icwecwe lakhe nguBluey Maunick**” (one of her producers is Bluey Maunick) and his background is highlighted that he was born in Mauritania, a leader of a group called Incognito and has a superior experience in music as he had also worked with legends such as George Benson and Chaka Chan. This history contributes to the justification that Thandiswa is supposed to be the famous singer as she works with very experienced producers.

The songs; **Transkei moon** and **Ndizokulibala** have been produced by Bluey and D-Rex. The song **Kwanele** has been produced by Mandla Spikiri of Trompies and featured a Xhosa singer Madosini. Then the writer also highlights the legal experience Thandiswa had to go through as she was considered to be breaching a contract by singing a solo album while she was supposed to be working for the Bongo Maffin, and this event can be considered to be the complication and the climax of the text.

EVALUATION

The evaluation serves as an assessment device to investigate; whether the story is worth telling and if it significance or not. These issues addressed in this text are informative to the readers and to the other artists, and that means that they have significance. The issue of people especially the youth who are easily taken by fame turn to join the music industry with the intentions of getting famous and for financial enrichment. They do not consider the up and downs of life and the kind of endurance they are supposed to experience in order to be successful.

As a result such artists end up 4 the drain of drugs, alcohol and debts, as they turn to live for the people instead of living for themselves, this issue is addressed by Thandiswa that **“Andiculi kuba ndifun’ ukuba yimbaldasane okanye kuba ndifuna imali”** (I do not sing to be famous or because I want money more).

The second point of significance is the emphasis of the importance of one’s background despite her fame and her riches. It is for this reason that Thandiswa expresses her belief that **“...angaba yimvumi ephambili kodwa akazilibali iingcambu zakhe zokuba ngumXhosa.”**(...she can be a successful artist but she does not forget her roots as a Xhosa).

This serves to be an appeal to other artists to look back where they come from. In such a way that she is aware of the poor services in the Transkei locations and that causes her to doubt where she can stay in the locations if these are limited resources, such as water and electricity as she will lack water and electricity as she will lack in the accomplishing her requirements of being an artist because **“Andiphili ngaphandle kwe-e-Mail neInternet, Obo bubomi banamhlanje xa uyimvumi”**(I cannot live without E-Mail and Internet, that the life of a musician in these days)

The importance of promoting our languages is also Thandiswa’s mission as she sings her songs mostly in isiZulu and Xhosa and partly in English.

And lastly this text is of great significance a strong conveys a strong message and an appeal to fellow musicians that **“...ubongoza ezinye’ iimvumi ukuba zenze umculo weli**

waziwe ehlabaythini" (...she appealing to other musicians that they must make the African music known and recognized in the world).

THE RESOLUTION

The resolution addresses the question: how did it end up? And in terms of addressing this question one can look at the last issue of the conclusive part of the text and as well as the last issue addresses by the writer in the interview with Thandiswa. The final contributing factor towards her success is the criteria she uses in choosing the best music artists for her group. She does this in a professional way as she selects her group carefully in a competition with the help of the YFM. This is indicated in the statement that, **"Uzichongele ngokwakhe uThandiswa iimvumi ezimombeleyo. Wazikhethela kukhuphiswano lweemvumi ezintsha olwalwenziwe yi-YFM."** (She selects her back up singers herself. She selected them in a competition for new talents, which was conducted by YFM). She also sets for herself goals that, **"Kusafuneka ndikhule ekubeni yimvumi ecula yodwa. Kodwa oko akuyongxaki."** (I still have to develop as a solo artist. But that is not a problem). This is a rhetorical statement because as she will meet problems in her process of developing as a solo artist, but it is said that, if you are determined nothing can stand in your way.

THE CODA

The Coda addresses the question of how does the writer brings back the story to the present moment. The last statement of this text is written in the present tense, **"Xa ndijonga iintandane zam ezinjengoMiriam, uBusi noDorothy Masuko, ndizibona ndingumntwana owonwabele ukuzixuba nabantu abadala."** (When I look upon my favourite artists such as Miriam, Busi, and Dorothy Masuko, I see myself as a child that enjoys socializing with adults). The underlined verbs are in the present tense and they are written in such a way that they seem to be presenting something or an action that is happening now or an activity carried out in the present moment. The satisfaction and accomplishment revealed by Thandiswa brings back her memories of being inspired by these legendary music artists whose influence has lead to her success as a solo music singer. The coda is considered to be an additional element of the conclusion. Labov has highlighted that in some other texts this element cannot be identified as it can occupy another positioning the text.

4.13.5 The what parameter

Three elements are taken into consideration in the **WHAT** parameter. These elements are: the content, the type of genre, and the type of register.

THE CONTENT

The content of the text carries the information based on the theme of the **What** parameter. Right from the introduction the theme is revealed that Thandiswa's music is based on positive intentions of placing the African music in the world standards. She has done that by working with producers from across South African, such as New York producers, Bluey of Mauritania, D-Rex of Joburg, Mandla Spikiri of the Trompies, MaDosini a Xhosa music artist, Tshepo Tshola, and many other musicians across the world. The content also addresses the importance of one's culture that a person must remember where she comes from even if she is famous or wealthy.

As the topic addresses her celebration of success, **"Wonwabel' impumelelo"** (She is celebrating success) there are instances mentioned in the story that reflects the reasons for her celebration. One instance is that she is also recognised by European producers and for that reason they refers to her as, **"...ebembiza ngoLauryn Hill waseAfrika."** (...they called her the African Lauryn Hill). The other reason for that is because of their resemblance as they have a lot in common, their age, their voices, and their beauty. At the same time she is recommended to be a successful singer by the producer of Gallo Music, Sipho Sithole and he clearly expresses that, **"U-Thandiswa uza kuba yimbalasane emculweni."** (Thandiswa is going to be famous in the music industry).. When tracing this statement it is based on the solo album she has produced as the sub title indicates and highlights that, **"Ubuyile-kwaye ngoku ucula yedwa"** (She is back-and now she is singing alone). The people and artists that have inspired and influenced Thandiswa are mentioned in the content. The legal processes she went through in the production of her solo album are also mentioned in the content. This indicates the fact that the linguistic and non-linguistic elements employed by the writer are found in the content and his artistic skill of presenting information is displayed in the written content.

The type of Genre

The type of genre associated with this text titled, **“Wonwabel’ impumelelo”** (She is celebrating success) is a narrative genre because it narrate the life story of a successful female singer, Thandiswa Mazwai and all the requirements and characteristics of a narrative genre are identified.

This text has a topic and the topic is designed in bold colour to stimulate the readers’ sense of vision. The theme conveyed and highlighted by the topic is also complimented by the message carried by the sub-topic that, **“Ubuyile-kwaye ngoku ucula yedwa”** (She is back-and now she is singing alone). Both the topic and the theme refer to the same character or the same person, who is also the main concern and the main point of discussion.

The chronological sequencing of events in the text is also reflected in the content and each event leads to the other. The belief that Thandiswa has about her roots as a Xhosa leads to her plans of spreading her life in her place of birth, **“Ndifun’ ukuzakhela umzi kwiilali zaseTranskei.”** (I want to build my house in the Transkei location) The reason why she has a skill of writing her own songs in her new solo album **Zabalaza** is because, **“Wayengumfundi okrele-krele nombhali onesakhono ngeminyaka yoo-1990.”** (She was a brilliant student and a skilled writer in the years of 1990)..

The producers she worked with are all presented in a chronological sequence including the songs they produced for Thandiswa. As Thandiswa has a new group she has carefully selected her group in a competition organized by the YFM, **“Uzichongele ngokwakhe uThandiswa iimvumi ezimombelelayo.”** (She selected her back up singers herself). At the end of the text the writer emphasizes the role played by Miriam Makeba, Busi Mhlongo, and Dorothy Masuko in inspiring and in influencing her style of music including her achievement.

TYPE OF REGISTER

As the text **“Wonwabel’ impumelelo”** (She is celebrating success) is an article taken from a Bona magazine which is written for commercial purposes, this kind of text is a

formal register. The production department of the Bona magazine that the story is worth telling has approved it. The theme of this register addresses the social issues faced by the music industry. Instances presented in this register such as, people joining music so that they could be famous or to get money are addressed in this article. The music standard is also addressed and an earnest appeal to other African singers has been conveyed by the theme of the album, Zabalaza produced by Thandiswa.

4.13.6 The to whom parameter

The To Whom parameter is also referred to as the audience parameter as it addresses the content and the theme meant to be read, interpreted, analysed, and understood by the recipients. The following five factors will be addressed in the parameter:

- The first factor is the number of people expected to read the text. As the issues addressed in text are directly related to the musicians of South Africa and other musicians across Africa. It is expected that they will be the readers as they are encouraged to fight to step up the ladder in order to equalize the African music with the world music. The life experiences that affect people in the rural areas are also reflected in this text. It is pointed out that the people that live in the rural areas have no other choice but to persevere their plight of limited resources as Thandiswa has indicated. This serves as an appeal to the government that development of rural areas has to be taken into consideration, by providing the basic needs such as water and electricity. It is for the above view that it is assumed that everybody knows and loves Thandiswa's music. The youth and all other people who associate themselves with the issues mentioned in the content will be the readers of this article. That means that there can be no fixed number or the exact figure about the readers expected to read the article.
- The second factor is whether the reader is known or unknown. When the writer decides to write about Thandiswa he had done his thorough research about the readership and the reaction of the people. That research gave him a decision that by engaging in the exercise of writing the text of this nature many people will read the article. This means that the writer does not know the readers facially but he knows them by assumption. This means that he is sure that the people and especially the youth who are the followers of Bongo maffin and also the followers of Thandiswa's music will be the

readers of this text. However that does not imply that if the reader does not know anything about Thandiswa they will not read this article.

- The third factor is the status of the audience and the writer. In the analysis of the text “wonwabel’ impumelelo” (she is celebrating success). The information presented has been classified under the two categories, that this is the new and given information. This classification has determined the unequal status of the reader and the writer. The writer has a higher status than the reader as he has gone out to conduct an interview and that data has gone through stages of publication, editing and sifting of other information. This implies that he has expertise and a better knowledge about Thandiswa; hence there are a lot of issues revealed about Thandiswa, which was unknown to the readers. To mention a few, Thandiswa was a skilled writer but since she was in need of money she resorted to music. Her dreams as a woman to who would like to spend her life in the Transkei location is something new and unexpected by the readers, that a successful musician would resort to a location instead of planning to live in the suburbs. Her satisfaction and pride of being a Xhosa is expressed in the statement where the writer reveals that **“UThandiswa ukholelwa ukuba angayiyo imvumi ephambili kodwa akazilibali iingcambu zakhe zokuba ungumXhosa.”** (Thandiswa believes that she can be the musician, but she does not forget her cultural values of being a Xhosa). In the final analysis the writer remains the person whose status is higher than that of the reader.
- The fourth factor is the shared background knowledge, which addresses familiarity of the information to both the reader and the writer. In other words, is the writer explicit enough in his content? The language used by the writer is simple Xhosa, which can be interpreted and understood by the readers, the style of language adopted by the writer reflects a shared background of knowledge because he is writing about a community issue or a known activity. Both by the reader and the writer know the person who is the main character or concern. Thandiswa Mazwai is known as member of Bongo Maffin who has just released an album titled Zabalaza. It is also known by both parties that **“UThandiswa ucele kumazwe ngamazwe ehlabathini kuminyaka emi-5 edlulileyo neBongo maffin.”** (Thandiswa has toured countries in the world in the past 5 years with Bongo Maffin). It is also known that music artists depend on the computer system and the Internet and e-mail are the most important instruments for boosting their careers and communication.

It is also a general knowledge that a singer can only be successful only she explores other venues of music by blending music with other musician's styles and this is also revealed by Thandiswa that **"...ndiphulaphula indlela ezicula ngayo ezinye iimvumi ezinje ngo Whitney Houston, noAretha Franklin. Kodwa ezona mvumi zisandiphembelelayo zezaseAfrica ."** (I listen to the way other artists like Whitney Houston, Aretha Franklin sing, but I get inspiration from other African artists). Contrary to the shared background knowledge, there are issues revealed about Thandiswa, which are revealed to the readers. Therefore the writer has to impart that information in an explicit understandable and interpretative manner.

- The fifth factor addresses the extent to which the reader and the writer share specific topic knowledge. The topic knowledge **"Wonwabel' impumelelo"** (she is celebrating success) is known to the readers. But the topic is stimulus of the reader's inquisitive mind to read the content in order to answer the questions associated with the topic. The reader can ask himself questions such as:
 - Who is celebrating?
 - What success is she celebrating?
 - Is the success worth celebrating or justified to be celebrated?
 - How is the person celebrating this success?

All questions will be explicitly addressed in the content. The captions used by the writer, the inscription written along these captions such as **"UThandiswa ukholelwa ekubeni angayimvumi ephambili kodwa akazilibali iingcambu zakhe zokuba ngumXhosa."** (Thandiswa believes that she can be famous but does not forget her roots as a Xhosa) this inscription is also complemented by the traditional appearance of Thandiswa in the first caption. It is the same with the second inscription whereby the writer has revealed the new members of Thandiswa's group and emphasised the fact of inscribing next to the caption so that the reader can have opportunity of knowing these new members **"NGASENTLA: UThandisiwa namalungu amatsha eqela lakhe"** (ON TOP: Thandiswa and new member of her group).

The sub-topic **"Ubuyile-kwaye ngoku ucula yedwa"** (She is back, and now singing alone) also highlights the theme of the content which was referred to by the topic.

All these issues contribute to the information communication between the reader and the writer in an attempt to give the reader a broader knowledge and association of meaning to the topic so that it can be known to the readers and equally known by the writer.

4.13.7 The for what purpose parameter.

The for what purpose parameter addresses the following questions:

- What specific intentions does the writer have in the text?
- What motivated the writer to produce this kind of text?

This text can be classified under informative narrative as it informs the readers and other music artists about the ways of getting successful in the music industry. The issues addressed by Thandiswa and the reader in this text reveal the intentions of the writer and the motivating factor that stimulated him to write this kind of a text.

The first motion revealed by the writer is the negative attitude in the youth, that they join the music industry for wrong purposes and as a result they do not achieve their goals of being famous. It is for this reason that the writer has written Thandiswa's opinion about this issue that **"Andiculi kuba ndifun 'ukuba yimbalasane okanye kuba ndifun' imali"** (I do not sing because I want fame or I want money". This statement is the correction of the wrong perception as indicated above. The writer goes on to identify to the readers the correct intention to be followed by artists through Thandiswa's direct quotation that **"Ndifun 'ukubonis' ihlabathi ukub' umculo waseAfrika usemgangathweni wehlabathi"** (I want to show the world that African music is in the same level with the world's music".

The second motion revealed by the writer is the acknowledgement of the efforts done by Thandiswa in her album where she has taken upon her shoulders that she has to open doors of the world for South African singers as reflected in the statement that **"UThandiswa yimvumikazi ephambili yaye impumelelo kabalala ize kuvulela iimvumi zaseMzantsi Afrika iingcango zomculo wehlelathi, utsho uSipho Sithole wakwaGallo Music"**. (Thandiswa is a famous female singer and the success of Zabalaza will open doors of music for South African singers in the world). This will be done by following and by responding to the theme of that album which appeals with other singer to popularise the South African music recognised and acknowledge **"Uthi ngalo ubongoza eziny' iimvumi ukuba zenze umculo weli wazicire ehlabathini"**.

The writer has written this article to appeal to other South African singers not to look down to their culture but to acknowledge their roots and their cultural background as Thandiswa does **“UThandiswa ukholelwa ekubeni angaba yimvumi ephambili kodwa akazilibali iingcambu zakhe zokuba ngumXhosa”** (Thandiswa can be a successful artist but she never forgets her roots as a Xhosa). In addition to the importance of one culture, Thandiswa has vowed her music to be in the African languages, that is **“Umculo wam unguwabaphulaphuli bale mihle baseAfrika yaye ubukhulu becala usisiZulu nesiXhosa kanti unayo nentwana yesi Ngesi”** (My music is for today’s African listeners and most of it is in Zulu and Xhosa at the same time there is a small portion in English). This also reflects the recognition of the development and the activism of languages which is one of the burning issues in the South African government and especially in the Department of Arts and Culture.

The following principles are also part of the for what purpose parameter.

The Gricean Maxims

The point of concern of the Gricean maxim is to examine the factuality, informativity and the systematic interpretability of the text. All these elements have been used by the writer of the text titled **“Wonwabel’ impumelelo”** (She is celebrating success). This narrative text is factually correct in the sense that the writer has collected information in a form of an interview with Thandiswa in a formally accepted area as it is reflected in the text that the interview was conducted in the Downtown Studio in Jo’burg. The article has undergone stages of publication as it is meant for commercial purposes. That also means that the writer has to unite what is factually correct and relevant not to deviate from the truth as that can put his company into a risk of legal action of maybe being sued by the person concerned and in this case, Thandiswa.

This text is informative and events are chronologically presented as conventions of writing formally required have been employed by the writer.

Right from the top of the topic is written in a highlighted colour to motivate the reader to read the content and to interpret the meaning and the theme of the text. The sub-topic

“Ubuyile-kwaye ngokuvacula yedwa” (She is back – and now is singing alone) is also an informative statement about the coming back of Thandiswa from singing with the group Bongo Maffin to singing as a solo or to sing with her new group as the leader and the owner of her new group, as reflected in the content that **“Uzichongele ngokwakhe uThandiswa iimvumi ezmombelelayo”** (She has selected herself her backup as artists).

The reader is also informed about Thandiswa’s dream home in the Transkei location and that she depends on the technology to fulfil her desire, **“Ndifun ‘ukuzakhela umzi wam endiwuthandayo kwilali yase Transkei...xa nje uzoba namanzi nombane ukuze ndikuazi ukusebenzisa ikhompytha”** (I want to build for myself a house of my choice in the Transkei location...only if there will be water and electricity so that I can use my computer).

The writer goes on to inform the readers about Thandiswa’s talent in the music industry as Sipho Sithole of Gallo Music also acknowledges it. He expresses his view that Thandiswa is in the same status with the world successful singers and can easily compete with them. The legalities that Thandiswa had to undergo in order for her album to be released are also mentioned by the writer with the intention of informing and educating them that it is a long way to success. At the end of the text the writer emphasize s on the impact of the old South African singers in Thandiswa’ career as the whole as she also reveals that, **“...ndingumntwana owonwabele ukuzixuba nabantu abadala.”** (...I am a child that likes to socialize with old people). All this information is presented systematically in the text structure.

SPEECH ACTS

The speech acts refer to the figurative language used by the writer in the text. When looking in the text under analysis, the album and the songs that are mentioned in the text reveal Thandiswa’s skill in writing and in giving the titles that at times refers to the exact opposite of what the reader has assumed. **“UThandiswa uthi akenziwanga ziimpembelelo zepolitiki ukuze abize icwecwe lakhe ngoZabalaza. Uthi ngalo ubongoza eziny’ iimvumi ukuba zenze umculo weli waziwe ehlabathini.”** (Thandiswa says that she has not been influenced by politics by releasing the album Zabalaza. She says that she is appealing to other singers of this country that the must make their music known to the world). This reflects the figurative language and irony used by Thandiswa,

which proves that she was really a skilled writer in the years of 1990. The song **Transkei moon** also shows her rhetorical expression, as the moon does not belong to Transkei but on contrary she is giving an imaginary of how the moon in Transkei appears and the meaning associated with the moon in Transkei.

The song, **Ndizokulinda** (I will wait for you) expresses some questions to the readers about the person that is to be forgotten and the reason why that person has to be forgotten. It could mean that the person brings about some memories, which are depressing, or it could be because the person has been lost and that loss is unbearable and forgetting that person can only heal it.

The song, **Kwanele**, (it is enough) can be associated with political connotation and social suffering experienced by the society such as AIDS, rape, drugs, killings and kidnappings. On the other hand, the song, **Lahl' umlenze** (Let the leg free) is associated with love and especially a person who does not have one partner, an ignorant and negligent person.

CONVENTIONS

The conventions address the status and the attitude detected in the content of the text. When looking in the notion of the content the status of Thandiswa is depicted to be a high status as her status is considered to be equal to the world recognized artists such as Lauryn Hill. The people she has worked with are people from all over the world and that also proves the fact that she is very important. Her song, *Zabalaza*, has been interpreted as appeal to other singers that they must work hard in order to be recognized not only in their countries but also by the world. This also reflects her positive attitude, which is that of landing a hand to other musicians to gain recognition that she already has in the world.

PREDICTABILITY OF COGNITIVE STRUCTURE

The audience' response is predicted by the writer. This response is predicted because the writer has written about social issues and about worldwide known celebrity in the music industry. The writer can predict a positive response the readers, from the followers of kwaito music, jazz, and from the followers of Miriam Makeba, Busi Mhlongo, and Dorothy Masuko as they have been all used by Thandiswa to blend her music into a unique kind of music, which has earned her a reason to celebrate her success.

The Transkei community can also be a predictable audience of Thandiswa's article as she has indicated that she has a special bond with the Xhosas in Transkei. Even the European community, the New York and other countries are predicted to be the respondents towards Thandiswa's music. This means that those people that have access to this magazine will be the readers of the article about Thandiswa's career and her success in music.

4.13.7 The why parameter

The writer's underlying motive is addressed in the **Why** parameter. As it has been discussed in the previous article analysis, these motives are not revealed in the content of the text. When looking at the issues addressed in the text it is clear that the writer has written the text to celebrate together with Thandiswa in her achievement in the music industry. The writer has given the background of Thandiswa as a, **"Wayengumfundi okrele-krele nombhali onesakhono ngeminyaka yoo-1990 waza waba yimvumi eyombelelayo ukuze afumane imali."** (She was a brilliant student and a skilled writer in the years of 1990 and she became a back up singer in order to get money). As it has been mentioned in the content that she comes from the Xhosa tribe in Transkei, it can be easily assumed that she wanted the money because of the poor conditions she was living under. But, despite those conditions her talent in writing and in singing has made her to strive to the top as it is reflected in the statement that, **"Zonke iingoma ezikweli cwecwe zibhalwe nguThandiswa ngokwakhe."** (Thandiswa herself has written all the songs in this album).

The writing skill expressed by Thandiswa as an encouragement and an appeal to other artists that they must work tirelessly in the development of their careers so that they can ripe their fruits one day as Thandiswa did.

The following difficulties have to be taken into account as part of the Why parameter:

- The contingent difficulty, which addresses references in the text. In terms of reference in years, Thandiswa's reason for joining the music industry, her talent as a student is reflected in terms of years, **"Okummangalisayo kukuba wangena ngebhaqo emculweni."** (What is surprising is that she joined the music unintentional), and the reason for that is explained in terms of years that, **"Wayengumfundi okrele-krele"**

nombhali onesakhono ngeminyaka yoo-1990..." (She was a brilliant student and a skilled writer in the years of 1990...)

Along the second caption, the writer has highlighted the content and the theme by referring to the time spent by Thandiswa while traveling with the Bongo Maffin and the five years is considered to be the reference which has been used by the writer to reflect her experience in the music industry. **"UThandiswa mazwai ucule kumazwe ngamazwe ehlabathi kwiminyaka emihlanu edlulileyo neBongo Maffin, kodwausenalo uloyiko xa ecula yedwa."** (Thandiswa Mazwai has toured countries in the world in the past five years with Bongo Maffin, but she is still frightened to sing alone).

- The tactical difficulty reflects the writer's purpose of writing with the intention of conveying the information to a certain group. But it is not that case with the article, **"Wonwabel' impumelelo"** (She is celebrating success). All her music followers know Thandiswa's achievement across the world. This implies that the writer has written with the intention of reaching every individual that can have access to the Bona magazine irrespective of age, background or status. This is also proved by Thandiswa's statement about her music that, **"Umculo wam ngowabaphulaphuli bale mihla baseAfrika yaye ubukhulu becala usisiZulu nesiXhosa ikakhulu. Oko kuya kundinceda xa ndibonakalisa imvakalelo yam..."** (My music is for African listeners and most of it is in Zulu and Xhosa and partly in English. That helps me to show my inner feelings in my album where I sing in Zulu and Xhosa).
- The ontological difficulty addresses the constraints imposed by language in a written text. As the Xhosa Bona magazine is meant to be read by everybody irrespective of class or colour, there are no language or legal constraints that are set to be stumbling blocks or to be requirements for the readership of the magazine. This also means refers back to the fact that everybody who can access the article is entitled to get information and to critically analyze it according to his or her own ability.

4.13.9 Summary

The main point of discussion in this chapter was the analysis of Xhosa magazine articles. The four analyzed articles or texts have a common generic characteristic, which is that

they are all narrative texts reflecting the life history of four different celebrities. The celebrities are all women, all famous or known because of their careers which involves audience as two of them are singers and the other two being actors in well known television dramas.

The analysis of these four articles is based on the theoretical framework of Grabe and Kaplan's (1996) ethnography of writing. This framework has been employed in the analysis with the intention of addressing the question:” **Who writes what to whom, fro what purpose, why, how, where and when?**” The cognitive move structure has also been used in the analysis of these four texts as it provides an overview analytic framework of the whole text.

In addition to Grabe and Kaplan's (1996) analytic framework, these four texts have been analyzed according to Labov's (2003) narrative structure of narratives and it consists of five elements that have been employed in the analysis and these elements are: The orientation section, complication, evaluation, resolution, and the coda. The overview analysis of the four texts according to the parameters of the ethnography of writing has resolved a variety of problems encountered by language teachers and especially the Xhosa language. The methodology used in teaching these languages turn to be abstract and stereotyped as it emphasize on the use of the prescribed books only and not giving the learners an opportunity to explore and to apply the skills and theories they have acquired in other sources around them.

The analysis of these articles has resolved that mystery as the parameters and elements of narrative analysis can be applied in any language teaching.

This has been evident in the analysis of these four texts as they are written to accomplish different purposes and reflect different elements of analysis. They address different target audience, reflect different behavioral patterns, content, theme, status, purpose, motives, intentions, genres, register, and different linguistic and non-linguistic patterns of writing. All these conventions represent the rhetorical analysis of texts and the intention of understanding, interpreting, and developing language learning and teaching of Xhosa, which will enhance the implementation of the above analysis in the everyday life of language teachers and learners. In that way the learner's creativity and cognitive skills are developed. Labov's theoretical framework of narrative analysis and Grabe and Kaplan's

parameters of writing have been applied in the following four articles from a Xhosa Bona Magazine:

- **UMLONJIKAZI WODUMO (THE FAMOUS FEMALE SINGER)**
- **INENEKAZI ELIVELA KUSAPHO OLUTHANDWA LILIZWE LIPHELA (A LADY THAT COMES FROM A LOVED FAMILY BY THE WHOLE COUNTRY)**
- **UTHANDO LWAKHE ALUNAMIQATHANGO (HER LOVE HAS NO BOUNDARIES)**
- **WONWABEL' IMPUMELELO (SHE IS CELEBRATING SUCCESS)**

CHAPTER 5: CONCLUSION

In this study, current approaches on the analysis of texts were explored and employed the analysis of Xhosa genre texts on South African women celebrity careers and with special emphasis on music and acting careers. In chapter two and three all the theoretical aspects required and necessary for the analysis of texts have been explored. Then chapter 4 deals with the application of the theoretical conventions that have been discussed in chapters two and three. This means that both the ethnographic parameters of text analysis and Labov's (2003) theoretical framework of narrative analysis have been analyzed and applied in depth in chapter 4. This analysis of texts has revealed the supporting view of Bhatia (1993:20) that "text analysis should take cognizance of the linguistic discourse elements such as content, register, and theme, alongside defining the social reality, keeping in mind special reader requirements, consideration of communicative purpose, and organizational factors in texts.

In this ethnography of writing, Grabe and Kaplan's (1996) theory including Labov's analytic framework of text structure was employed. These theories were employed for a detailed analysis of Xhosa texts and these includes the parameters of the ethnography of writing and the five elements of Labov's analytic framework. Grabe and Kaplan's (1996:202) view that "textual writing is a combination of writer, reader, subject matter, and text." is evident in the analysis of these Xhosa text as these parameters (Who writes what to whom, for what purpose, why, how, where and when?) in conjunction with these elements (the orientation section, complication, evaluation, resolution, and coda) have been examined successfully. In terms of these parameters and these elements it was establishes that it was possible to account for the understanding of a text, as all the factors are a requirement for text analysis and for text construction in order to fulfil the ethnographic structure of writing. These elements play a big role in equipping the reader with skills to be able to interpret texts in terms of these conventions of analysis, to effectively understand the properties used by the writer in the construction of the text in relation with the content, the linguistic structure, the content, the existing interaction between the reader and the writer in the text, the communicative purpose reflected, the writer's underlying intention in the text, the attitude and the mode or emotion expressed in the presentation of the text, the way the presentation is structure, the place and time of the text construction.

This study has also revealed various definitions and detailed exemplification based on what the theory of genre is while at the same time explaining the relevance of genre in the teaching and learning situation for the study of languages with special emphasis on the study of the Xhosa language. The relevancy of this theory has been expressed by Swales (1993:58) as he argues that "...a genre as comprising of communicative events in a particular community, the member of which share some set of communicative purposes". This can be interpreted in terms of the impact played by the analysis of these texts which expresses the human experiences and the human activities in our societies and this enables the learner to express and to relate his or her personal experiences and that leads to the development of the transfer of learning, the development of the cognitive, the psychological and the sociological expertise.

In applying the relevance of the content of this study research with the revised method of teaching writing in the classroom which is referred to as Curriculum 2005, some of the outcomes based on the Language Draft Subject Statement are reflecting the same intentions and the same requirements which are explored to equip both learners and teachers with skills of language acquisition, learning, teaching, and language competency in the field of writing. Cope and Kalantzis (1996:2) support this view by referring to the effective implementation of writing instruction by the teacher that "learners must be motivated to apply a critical analysis of different social purposes that inform patterns regularity in language and writing –this refers to the whys, what, and hows of textual conventionality" This implies that learners access to the aspects of writing instruction, such as the ones mentioned in the previous chapters of this study as it develop critical reading and writing abilities. This means that the learners will not just browse or look only on the pictures of a Bona text or written texts, but they will be able to analyze texts critically and ask relevant questions such as; who wrote the text, what is entailed in it, to whom is it directed to, for what purpose is it written, what motivated the writer to write, where and when was it written, and as well as how was it written. In addition to that Labov has designed a structure that summaries the whole structure of written texts starting from the orientation section which forms part of the introduction, which is followed by the complication, evaluation, resolution, and the coda which plays the role of an additional conclusion by bringing the story to the present moment. As mentioned before, all these aspects have a contributing factor and a similar sequence of written language.

The text analysis presented in chapter 4 can be viewed as contributing to the same token of language construction employed by curriculum 2005, as it equips teachers to be effective language practitioners who are skilled in such a way that they will produce the type of learners which will be:

- Broadened and deepened in their language competencies. This means that they will be able to write and read confidently while at the same time they acquire language skills for academic learning across the curriculum, and aesthetic appreciation and enjoyment of texts.
- Able to use language appropriately in real life contexts. This means that the approach used has to take into account the audience, the purpose and context.
- Able to express and justify their ideas, views, and emotions confidently. This means that they enable them to be analytic thinkers that are independent and that contributes to their development as responsible citizens.
- They will be able to access and manage information.
- They will be able to use language as a tool for critical creativeness, as a way of expressing their opinions on ethic issues and values and that also enables them to interact critically with a wide variety of texts.

The above expectations are all covered in the analysis of the Xhosa texts as they are presented by the structure proposed by Grabe and Kaplan's (1996) ethnography of the writing theory. This means that these skills mentioned above will also enhance the following outcomes, which can be associated with the following parameters of the ethnography of writing theory:

Learning outcome three of the Curriculum 2005 stipulates that, "the learner should be able to write for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts." This implies that they have to keep in mind the parameters of the ethnography of writing and to reflect the type of genre and the type of register whenever they are engaged in the writing process, which means that they have to reflect the writer's purpose of writing which is the why parameter, the audience parameter which is the to whom parameter, and the writes parameter which consists of the following conventions:

- Topic sentence structure
- Topic continuity

- Topic structure analysis
- Topic comment analysis
- Given-new information
- Theme-rheme relations and
- Focus-presupposition

All these language conventions reflect the following basis of the analysis of writing task as reflected in the document of Curriculum 2005 that the learners should:

- Understand the requirements of advanced tasks.
- Clarify the type of text to be produced-whether it is a narrative, a creative, or a transactional text, and also apply the appropriate and correct structure.
- Identify the purpose of writing
- Determine the audience
- Define the context of the text in an explicit manner
- Use topic and supporting sentences in a logic, coherent, and cohesive manner that will link sentences into cohesive paragraphs by using an increasing range of connecting words, synonyms, antonyms and repetition of words.

All these conventions will equip the learners with skills which will enable them to convey information, construct, and communicate ideas. In addition to these ideas, the learning outcome five also reflect the same importance of the genre approach to language teaching as the parameter and Labov's element has demonstrated in the analysis presented in the previous discussion of chapter 4. Outcome five expresses that "learners should be able to use language structures and conventions effectively and appropriately to create and to interpret a wide range of texts." The above outcome emphasizes language competency in the learning domain or in the classroom situation as it express in outcome six that "learners should be able to use language for learning."

The relationship, the similarities and the applicability of the genre approach towards the existing curriculum fulfil Grabe and Kaplan's suggestion that by applying the genre approach to language teaching and in the curriculum development "the teacher must at various times be a motivator, an interpreter of the task, a designer of meaningful and effective task "and in turn the learner must reflect a positive response toward these skills and outcomes presented in Curriculum 2005.

The texts, which were discussed and analyzed in this study, are:

- **Umlonjikazi wodumo!** (The famous female singer)
- **Inenekazi elivela kusapho oluthandwa lilizwe liphela** (A lady that comes from a family loved by the whole country)
- **Uthando lwakhe alunamiqathango** (Her love has no boundaries)
- **Wonwabel'impumelelo** (She is celebrating success)

To sum up, the content of the whole text is a true reflection of the careers where women across the world become dominant and successful. Their success is based on their life experiences; their ups and downs contributed a lot towards their success. The role played by these texts and their content has a motivating factor towards learners as they will be able to associate themselves with these experiences learn from them and also be able to read, analyse, interpret, and give meaning and explore the writer's purpose by referring to the properties of the ethnography of writing and language instruction presented by Labov, Grabe and Kaplan's analysis.

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Umlonjikazi wodumo!

Mhle, unesiphiwo, unobubele, kodwa unemfeketho yaye uyakuthanda nokufuna abantu beve ngaye. NguBrenda Fassie lowo onesakhe isimbo esahlukileyo...

EKHOLO: "Zibuyile kwakhona ilimi zolonwabo" utshilo uBrenda, apha ufotwe nomhleli weBONA, uForce Khashane. IBandanna: YDE Ikepsi: Lamberet Isinxibo seJockey: Racetrack Supplies

kubalisa uFORCE KHASHANE kufote uNADETTE CLARE-TALBOT owestayile nguMARINA WALSH iinwele nmake-up yenziwe nguFAITH SEUOE

yingcaciso endiyibone imfanele.

Kubekho indoda eza kum ibonakala ixhalabile – ndibonile ukuba ifanele ukuxhalaba xa indixelela ukuba ingumphathi omtsha kaBrenda.

Kaloku kukho imisebenzi engafuni magwala!

"Kukho inguqu ezintsha ekuculeni kukaBrenda. Andisafuni zintatheli zibhala kakubi ngaye. Ndifuna eziza kubhala okuhle kuphela," utshilo

Ndiyakuqonda ukuxhalaba kwakhe. Amaxesh' amaninzi uBrenda ubelixhoba leentatheli ezonqena ukuza nebali lokwenyani ngaye. Phofu ke nangona kunjalo, isicelo esinje sifanele siqondwe nguBrenda ngokwakhe.

Maxa wambi uBrenda ujike abe lutshaba kuye ngenkqu.

Ufikile enxibe iwigi emnyama, iindondo, itophu emhlophe

UBRENDA ufike emva kwexesha ebesimlindlele ngalo. Kodwa akukho ngxaki kuba xa unguBrenda ukufika ngexesha kwidinga lakho akubalulekanga. Xa bendimlindlele kwihotele ebesinedinga kuyo, ndizifumene sele ndicinga ukuba kanene uBrenda ndingamchaza njani.

UBrenda ngumntu ofana nabanye kodwa onomahluko. Uyimvumi ephambanisa abantu ngomculo wayo. Xa ekhuphe icwecwe elitsha ubabona begxalathelana belithenga okwamagwiny' ashushu. Le



UMFANEKISO OMKHULU: Eli nenekazi liyazi ukuba linaso isimbo! Kuba liphethwe ngumphathi omtsha likwisigaba esitsha somebenzi walo. Umnqwazi: Wardrobe Mistriss Amacici: Clive Rindell. Ihemphe: Donna Claire Ibhulukhwe: YDE. Intsimbi yomqala, iwalscoat, izihlangu: konke kokukaBrenda

nebhlukehwe emhlophe. Ufike kwabonakala ukuba akakho ofana naye.

Mawaba namawasakazi mandinixelele oku: eli nenekazi lithi lakufika kuvakale. Ukufika kwalo kufana nokukhanya kwelanga. Kufana nesiqholo esinuka kamnandi.

Ukusuka kwihotele eseSandton ukuya kwindawo ebesiza kumfotela kuyo akukhange kube lula. Bakumbona abalandeli bakhe bayithi ngu imoto yakhe xa ime ezirhobhothini.

Xa bengamboni uBrenda ubaphakamisel' isandla ukuze bambone...

Ukumfota kuthathe iiyure ezi-5. Lalide elo thuba. Lixesha ongalithatha usiya eThekwini ngemoto elo. UBrenda

ukhe wasichubela elinye icala lobomi bakhe, sahleka salil' iinyembezi. Emva koko uthe

nebhlukehwe emhlophe. Ufike kwabonakala ukuba akakho ofana naye. Mawaba namawasakazi mandinixelele oku: eli nenekazi lithi lakufika kuvakale. Ukufika kwalo kufana nokukhanya kwelanga. Kufana nesiqholo esinuka kamnandi.

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Ndingomnye welo qaqobana leemvumi eziza nomculo omnandi

Ngokutsho kukaChicco zininzi iziphazamiso ebomini bakhe. Abahlolo abaninzi abafuna imali nexesha lakhe.

"Ngummangaliso ukuba sishicilele amacwecwe amathathu elithi *Thola Madlozi*, elithi *Nomakanjani* nelithi *Ngohlala Nginje*, Kwakunzima ukufumana uBrenda ukuba azokushicilela loo macwecwe," utsho uChicco, obengumphathi neprodyusa yeli nenekazi iminyaka eli-17.

UChicco uthi baphulukana nama-R20 ezigidi zesivumelwano e-USA ngenxa yokuziphatha kukaBrenda. "Uyazi elo kwakulelona thuba lokuthengisa umculo wakhe kumazwe ngamazwe, waza yena walitshabalalisa," utsho.

"Ndizamile ukuba ndimenze aphile kamnandi, kodwa ndoyisakele."

UBrenda uthini?

"Bubuvuvu obo. UChicco uzama ukusithela ngesebe lenkawu lokuba bendisebenzisa iziyobisi. Imali yam ndiyisebenzele nzima, abantu abaninzi bebezalisa iipokotho zabo ngam. Bubuxoki obo."



ABSOLOM MINISI

"Ukuba bendisebenzisa iziyobisi kakhulu njengokuba abantu besitsho, ngendafa kudala!"

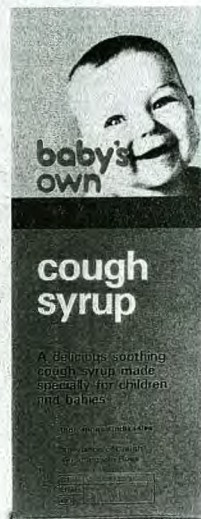
UBrenda uthi ukwahlukana kwakhe noChicco sisigqalo esitsha.

"Ndibuyele kuPeter Snyman, owayengumphathi wam xa ndandicula icwecwe lodumo elithi *Weekend Special*. Amaxesha okonwaba abuyile kwakhona!"

Uza kuthi ufunda eli ngaku abe uBrenda efudukele emzini wakhe omtsha eBuccleuch, eJohannesburg – aza kuhlala kuwo nonyana wakhe, uBongani.

"UBongani ngugqirha wam, umbali-zimali wam, umcebisi wam noyena mntu ndimphilelayo," utsho uBrenda.

"Akakhathazwa ndim. Uyandithanda nam ndiyamthanda."



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Sakutheha ngokubekw' amabala uBrenda yena uthini ngamajelo eendaba?

"Ndingomnye weqaqobana leemvumi ezinomculo o mnandi kweli. Nokuba amajelo eendaba andityabek' amabala amabi kodwa isiphitho sam esivela kuThixo asinakoxuthwamntu."

UBrenda uvumile ukuba amaxesha amaninzi uliliswa kukuba efuna ukuhooya. Uthe: "Ndilila nangawuphi na umzuzu."

Xa engaculi uBrenda ubukela umbhoxo newrestling kwiTV. "Umbhoxo newrestling ndiyawuthanda kuba yomibini le midlalo ibonisa amandla," utshilo.

Ngenene ke maxa wambi ubomi bakhe buye bafuna azabalaze. Umculo onesandi esinomgqomo ophezulu, izisongelo, izikhalo, uphazamiseko engqondweni neziphitho!

Amandla yinto ebalaseleyo kweli nenekazi – amandla okunqwenela, amandla obunguye siqu, amandla okuba linenekazi elizabalazela ukuphila.

Ujamelene namahla-ndinyuka okwenyani ebomini. Amacwecwe akhe athengiswa kakuhle abuye akatsala mdlu.

Ufuna imoto enkulu ngoku. "Andikwazi ukuqhuba imoto encinci. Abalandeli bam xa bendibona ndihamba ngemoto encinci bade bafune ukuyifunqula," utsho.

"Ndandicinga fan' ukuba iLand Rover ingangcono. Ndiyibona ikhuselekile uyazi? Ngoku andazi. Kubhetele ndiqhube ilori. Le yimoto abalandeli bam abangenakuyifunqula. Wena ubona njani?"

BONA XHOSA — May 2003 19



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Viva the diva!

*She's stylish, she's talented,
she's generous with a heart as
big as the world, but she's also
spoilt and manipulative.
She's Brenda
Fassie and
she's one of a
kind...*

LEFT: Happy days are
here again," says
Brenda, seen here with
BONA editor Force
Khashane.
Bandanna, YDE;
cap, Lamberet;
jockey outfit,
Racetrack Supplies.

story by FORCE KHASHANE
photographs by
NADETTE CLARE-TALBOT
stylist: MARINA WALSH
hair & make-up: FAITH SEUOE

BRENDAS late. But that's
OK. If you're Brenda
you're allowed to be late.
As I sit waiting in the
hotel lobby, I find myself
thinking how there's a
perfect word to describe Brenda
Fassie.

Unfortunately, it's an over-used
word and more often than not, it's
used incorrectly.

Yet, in its true sense, it's just the
right word for a female performer
who's paid her dues, who's turned
the music industry on its head,
who's wowed audiences and who,
now, is just as famous for being

famous as for her musical
accomplishments.

That word is "diva." Brenda
Fassie is a true diva — look up the
word in a dictionary and you'll see
her picture.

A man approaches me. He looks
nervous — and for good reason, I
realise when he introduces himself
as Brenda's new manager.

There's a job not for the faint-
hearted!

"There are new changes now in
Brenda's career. No more bad
publicity for her. All I want is
positive articles," he says.

I can understand his concern.
Too often Brenda has been
the target of journalists too
lazy to go after real stories.

But then again, such a request
doesn't take Brenda into account.

To be sure, Brenda has
sometimes been her own worst
enemy.

And here she is: wearing a black



MAIN PIC: The lady's got style! And with a
new manager, she's looking forward to an
exciting new phase in her career.
Hat, Wardrobe Mistress; earrings, Clive
Rindell; shirt, Donna Claire; pants, YDE;
necklace, waistcoat, shoes, Brenda's own.

wig, sunglasses, a white
top and white trousers.
One of our great living
treasures. A real-life diva.
The one, the only.

And, brothers and
sisters, let me tell you this:
the lady has presence. It
radiates out from her like
the light from the sun. It's a
heady scent, that
overpowers and enchants.

And getting her from the
Sandton hotel to the
photographic studio is no
easy task. When they spot
her, fans threaten to swarm
the car at red lights.

When they don't
spot her, Brenda
waves to attract
their attention...

The photo-
shoot itself
takes five
hours. Which
is long. You
could drive to
Durban in
that time.

Brenda,
however,
treats us to
the full
Fassie

Experience,
complete with
laughter and
tears.

Then she
decides she
likes a few
of the
outfits
brought by
our
fashion
stylist.
When
told the

one suit costs around R3 000,
Brenda laughs.

"That's the price of my
toothpaste," she says.

We must phone Boyce Fiyo,
PRO for CCP records, she
commands. Let him come and
"arrange" the "purchase" of the
clothes.

We speak to Fiyo, who
promises to join us at the
studio.

Brenda, meanwhile, is in
tears. Everyone is laughing at
her, she claims.

We calm her down and
more time is wasted as the
stylist sets about repairing the
lady's make-up.

"You are not going to get an
interview from me," says
Brenda.

Fiyo arrives and she
promptly cheers up.

"This is how Brenda
behaves at a photographic
session," explains Fiyo. "If she
loves the clothes she won't let
you take them away from her."

A bit like a spoilt child, not
so? But this is Brenda Fassie
— you can't make snap
judgements about her. And we
see another side of the diva
when a friend arrives.

She wants R100 to pay off
her driver. "Where's the money
I gave you?" asks Brenda.
"What did you do with it?"

The friend shrugs.

Brenda hands her a R200-
note.

And the longest
photographic shoot of my
career drags on, like a legless
tortoise...

More tears, as Brenda turns
away from the cameras and
sits on the ground. Yet another
side of her is revealed: the
hurt little girl.

The one who has and
gives, gives with all her
heart, but is offered very
little in return.

"We spoil her,"
laments Sello "Chicco"
Twala. Brenda's former
manager believes Brenda
was allowed to waste her
money.

"She's too extravagant," he
says. "When we tried not to

I am one of the chosen few to deliver good music in our country

Too many friends demanding her time and money.

"It's a miracle we managed to come out of the studio with the three albums, *Thola Madlozi*, *Nomakanjani* and *Ngohlala Nginje*," says Chicco, who managed and produced the singer for 17 years. "Brenda was hardly ever there."

Chicco alleges they lost a R20-million contract in the USA because of Brenda's bad behaviour. "This was an opportunity to tackle the world market, and she destroyed it," he says.

"I tried everything in my power to make her live a harmonious life, but I failed."

Brenda's response?

"It's all lies," she claims.

"Chicco's trying to hide behind allegations that I took drugs. I worked hard for my money and everyone has been becoming rich at my expense. It's all lies."

"If I had taken as many drugs as people say I have, I would be dead by now!"

Brenda sees her break with

give her money she went to the newspapers and claimed she was not in control of her money.

"Brenda's lost the commitment she showed when we recorded *Too Late For Mama* and *Black President*," adds Chicco.

"Back then, she used to arrive at the studio punctually. Music was all she was interested in."

Now there are too many distractions in her life, feels Chicco.

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ABSOLUT MNISI

LEFT: "No one can match Brenda's talent as a singer," says Fassie's former manager, Chicco Twala.

Chicco as a new beginning.

"I am back with Peter Snyman, the man who managed me when I became famous with my first hit album, *Weekend Special*," she says. "Happy times are here again!"

And, by the time you read this, Brenda will have moved into her new home in Buccleuch, Johannesburg – which she'll share with her son, Bongani.

"Bongani is my therapist, my accountant, my advisor and my reason for living," says Brenda.

"He is not embarrassed by me. He loves me and I love him."

Speaking of being embarrassed – what's Brenda's take on the press?

"I am one of the chosen few to deliver

good music in our country," says Brenda. "Let the press give me bad publicity, my talent is God-given – no one will take it away from me."

Brenda also admits her tears are often simply a way of attracting attention. "I can become hysterical at any given moment," she says.

When not busy with music, Brenda enjoys watching rugby and wrestling on TV. "I love rugby and wrestling because the two games showcase strength," she says.

Indeed, at times her life has resembled a pro wrestling match. All thunder and loud music, threats, screams, tantrums and a lot of talent!

And strength is a refrain that runs through the diva's life – strength of will, strength of character, the strength of a woman struggling to survive in a man's world.

She's been up and she's been down. She's flown higher than Kilimanjaro on the slipstream of bestselling records and been found weeping on a Hillbrow pavement. And she'll be riding that rollercoaster of fame and controversy for a long time to come.

Right now, though, all she wants is a bigger car. "I can't drive around in a small car," she says. "Fans try to pick up the vehicle when they see me inside."

"I first thought maybe a Land Rover would be better. More safe, you know? Now I'm not so sure. Maybe I should buy a truck. That's something my fans won't be able to pick up. What do you think?"

BONA — May 2003 19

"Tula baba, Tula sana..."

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UHLUBI MBOYA useluthandweni. Kule minyaka mine kwi*Sidingo* ubelikhoba lodlwengulo, ukuxhwilwa, iHIV nokuba likhoboka le*cocaine*, wabonisa kananjalo ukuba uthando loyisa yonk' into. Kubomi bakhe bokwenene unqwenelel' ukuzinza nendoda ancuma nayo yaseLibya ayibhakele imiqhathane.

Kodwa hayi ngoku. Indawo kaNandipha okukudala evelwa zizinto ezibuhlungu ayidlala kwi*Sidingo* kuphela komsebenzi wobulinganiswa kule nzwakazi inama-26 eminyaka ubudala yaye ukholelwa ekubeni yindawo ebalulekileyo le ayidlalayo.

"Ndiyidlala ngathi ndim ngenene le ndawo yebhinqa elineHIV. Xa uNandipha wayefunyaniswa ukuba uneHIV emva kokudlwengulwa ndakhathazeka kakhulu iintsuku eziliqela.

"Ndenz' uphando mihla le ndijonge ulwazi olutsha lokulwa neAIDS kwiInternet. Izigidi zabantu bakowethu banale ntsholongwane yaye ndineqhayiya lokumela loo nto.

"Ngaphaya koko uNandipha uyathandwa nguParsons yaye usoloko enaye eubuni nasebumnandini.

"Naleyo into ndiyithathel' ingqalelo kakhulu.

Bendingenaye umntu ondithanda ngolo hlobo mna – de kwangulo nyaka yaye kwandincel' ukulinda," utshilo.

UHlubi uthandana nomnxibelelanisi we-inshorensi uKirsten Arnold.

"Siziintanga yaye wahlukile kum kakhulu. Uyinzwana, uzolile. Akakhathazwa kukuba ngundabamlonyeni kwam yaye naye uneenjongo njengam ngomsebenzi wakhe," utshilo.

"Ndandingafuni mntu ndiza kuthandana naye kodwa kwazenzekela. Itshomi zethu

zinye yaye sathi ngokumana sibonana kwipati nakweziny' iindibano saqal' ukuthandana. "Sonwabile kakhulu yaye xa sikunye siyakhululeka silibale ngeengxaki zasemhlabeni."

UNCOKOLE neBONA kusasa phambi kokuba aqalise umsebenzi wakhe kwi*Sidingo* yaye uHlubi mhle njengoNandipha owayeka ukutya iziyobisi kwiTV.

"Andazi kwanto ngeziyobisi.

Ngethuba uNandipha eqalis' ukutshay' i*coke* ndayifunda yonke inkqubo yakhona khon' ukuze ndiyenze igqibelelele," kuchaza uHlubi.

"Iyandigulisa nje into yokufunxa umgubo ngempumlo."

Uthi indoda



Ndenz'umsebenzi ophambili eMzantsi Afrika

UNandipha oneHIV uvelwa luthotho lweengxaki. Indawo ayidlalayo uHlubi Mboya kubomi bakhe bokwenene uyibona ilithuba lokuthetha nabantu abachatshazelwa yile ntsholongwane

kubhale uDOUG GORDON

ancuma nayo ayimphazamisi uHlubi nendawo ayidlala kwiTV.

"Sithandana kakhulu yaye sisandul' ukuqala. Ubomi basemsebenzini abungeni ndawo eluthandweni lwethu," utsho uHlubi.

"Ndiyaqal' ukuba seluthandweni yaye ndithabathekile. Ndiqbhak' imiqhathane ngeCawa ndicinge xa sendingumama wekhaya ndinabantwana kukho nezinja emzini wam.

"Umtshato ubalulekile kum kodwa hayi kwiminyaka emi-5. Ndandingazimisela ngoku

ngumlinganiswa weTV kodwa kuyandinceda kangangokuba ndifuna ukuqhubeka kangangoko ndinako ndize ndithath' umhlalaphantsi emva koko ndibe ngumfazi nomama."

KWITV umtshato kaNandipha noParsons Matabane uthandwa kakhulu ngababukeli.

Ababhali be*Sidingo* benz' uphando ngababukeli qho, bahlole imibhalo yabo kubabukeli abahlala ezidolophini nabasebenzayo abahlala ezilokishini nakweziny' iindawo.

Umbhali ongumququzeleli uWinnie Serite uthi basoloko befumana iziphumo ezifanayo – oyena ndoqo weli bali lusapho lwakwaMatabane olwaluhlupekha ekuqaleni kodwa ngoku luneshishini elinempumelelo.

"Lo mdlalo ngowabo bonke abantu. Abantu bonke bayalwazi uthando neengxaki zalo kule mihla – yaye bathanda kakhulu uNandipha noParsons."

UYAVUMA naye lo mlinganiswa. "Sisoloko sizilungisela ngokwethu iimbambano zethu. Siyaxabana sohlukane kodwa siphinde sibuyelane yaye abantu bayayiqonda loo nto," utshilo.

"Xa uNandipha wayeqal' ukufumanisa ukuba uneHIV ndaba noloyiko lokokuba abantu baza kucingel' ukuba uHlubi unayo ngokwenene.

"Ngethamsanqa akukho mbukeli

ukhe wayitsho loo nto kum. Xa bendibona bathi kum: uphi uParsons?"

"Iyasivuyisa into yokokuba sifuman' ithuba lokuncokola nabantu xa sicelwa ukuba siye kwenz' iintetho ezikolweni nakwiikholeji ngokubaluleka kwesondo elikhuselekileyo sizame nokuphelisa uloyiko lwabantu lweHIV.

"Abantu abanale ntsholongwane bafuna sibaxhase hayi ukuba sibachase. Kwakubuhlungu kum ngethuba uNandipha ehlelwa zizinto ezibuhlungu kodwa owona mzuzu waba buhlungu kakhulu kuxa uMa Agnes wayengafuni ukuba aphaathe usana lukaLettie kuba esoyikisel' ukuba angase amosulele ngeHIV."

UHlubi ufunwa macala onke yaye umenywa kumatheko aphambili njengondwendwe olubalulekileyo.

"Ndifumen' izicelo zokuya kudlala kwamany' amabali kodwa lo ndikuwo umsebenzi unqenqkeza phambili," uqhayise watsho.

"Ndingaya kumatheko abantu abaphambili nokuba ndihamba ndedwa okanye nesithandwa sam kodwa azange ndize kwiTV kuba ndifun' ukuba ngundaba-mlonyeni.

"Ndenz' izifundo zomthetho eyunivesithi yaye xa ndandingayifumananga kwi*Sidingo* ngaba ndililqwebha eKapa ndilwela izinto endikholelwa kuzo.

"Ndenz' umsebenzi omhle kwiTV ozis' umyalezo obalulekileyo kuluntu yaye ndiseluthandweni.

"Ngaba yinton' enye endiyifunayo?"

HLUBI MBOYA is in love for real. On screen, the beautiful young *Isidingo* actress has spent four years surviving rape, kidnapping, HIV and cocaine addiction, proving that love can conquer all setbacks. Offscreen she's dreaming of settling down and baking cookies for her Libyan boyfriend.

But not yet. Her role as *Isidingo*'s long-suffering Nandipha is the only acting job the 26-year-old Hlubi has ever had, but she believes it's the most important role on TV.

"I take it very personally playing a woman who's HIV positive," she says. "When Nandipha was first diagnosed with the virus, after she was raped, I was depressed for days.

"I research the role daily, following the fight against AIDS on the Internet. This is something millions of my sisters are living with right now, and I'm proud to represent that.

"And through it all, Nandipha has found love with Parsons, a guy who will stand by her through the best and worst times.

"I take that very seriously, too. I had never had that kind of love in my own life – not until this year, and suddenly it's worth the wait."

Hlubi has fallen hard for medical insurance consultant Kirsten Arnold, who she met through friends.

"We're the same age and he's very different to me," she raves. "He's very good-looking and totally cool. He's not intimidated by my TV publicity and he's just as ambitious as I am in his own career.

"I wasn't looking for love and it all happened quite naturally. We have the same circle of friends and when they suggested we meet it began

casually, at supper parties and over coffee.

"We're so comfortable and happy with each other it's like coming home after a long journey away."

SPEAKING to *BONA* between her early morning make-up session and starting her day's scenes for *Isidingo*, Hlubi is just as sleek and beautiful as Nandipha, the celebrity TV host who recently beat a secret cocaine habit.

"I know nothing about drugs," says Hlubi. "When Nandipha started sniffing coke I studied the whole process of addiction to make it look authentic.



I have the best job in South Africa

On screen, the HIV-positive Nandipha has to face one crisis after another. In real life, Hlubi Mboya takes the role very seriously, as an opportunity to speak for the millions afflicted by the virus

story by DOUG GORDON

"Personally, the idea of inhaling powder up my nose makes me shudder."

She says there's no danger that her boyfriend will get confused between her screen image and her real persona.

"We're too close for that to happen," she says, "our relationship is very fresh and exciting. Our working lives don't come into it.

"It's my first time in love and I'm completely old-school about it. I bake cookies on Sundays and have fantasies about being a housewife in a home surrounded by kids and dogs.

"Marriage is very important to me, but not for another five years. I became a TV actress almost by accident, but it's paying off for me so well that I want to take it as far as I can – and then retire to be a full-time wife and mother."

ON SCREEN, the turbulent marriage of Nandipha and Parsons Matabane appeals to every community of the national TV audience.

The *Isidingo* writers research the viewership constantly, testing their storylines on panels of sample viewers who live in upmarket suburbs and working class townships, in the cities and the country areas.

Script co-ordinator Winnie Serite says the findings are always the same – the heart of the soap is the Matabane family, which has grown from poverty to success in their catering business.

"Our audience crosses all sectors of society," she notes. "They all relate to love and its problems today – and their favourite couple is Nandipha and Parsons."

THE actress agrees. "We're the couple that always sorts itself out," she says. "We break up and always make up, and the public relates to that.

"When Nandipha was first diagnosed with HIV my fear was that the viewers would think that I had it for real.

"To my surprise, no fan has ever raised the issue with me. When they see me outside the studio the only question is 'Where's Parsons?'

"And we appreciate the chance of giving back that respect when we're invited to speak at schools and colleges about the importance of sexual health and breaking the old fears about HIV.

"People who have the virus need our support, not isolation. The saddest moment for me in my job was not when Nandipha suffered all of her various abuses – it's when Ma Agnes would not let her touch Lettie's new-born baby because she was scared the infant would catch HIV."

Hlubi's hot – and the job offers and VIP invites are flooding in.

"I've had offers to move to other soaps but I have the best job where I am," she says.

"I could be out at high profile events every night after work, with or without my boyfriend, but I didn't come into TV to bask in the media spotlight.

"I studied law at university and if I had failed the audition for *Isidingo* I'd probably be back in Cape Town today working as a law clerk and finding other ways of fighting for the causes I believe in.

"But the way it's worked out, I have a dream TV job with an important social message, and I'm in love.

"Who needs any more than that?" ☐



USonia Mbhele
ongumlinganiswa
omtsha
we*Generations* uthi
akavumi
kuvunywisa yaye
usixelele nokuba
kungani
ukuthembeka
kuyeyona nto
ibalulekileyo...

kubhale uDOUG GORDON
kufote uDINO CODEVILLA
umnxibisi nguMARINA
WALSH
ulungiso-buso neenwele
nguFAITH SEUOE
wakwaShine

EKHOHLO:
"Ndizama ukufumana
amathuba okudlala
iindawo zabalinganiswa
abatsha," utsho uSonia.
(Itophu: Truworthe;
amacici ngawomnxibisi.)

Akaluku- hlwa nje lula

UMLINGANISWA omtsha we*Generations* ukholelwa ekubeni umntu makungabikho nto ayifihlayo nasekuthetheni inyaniso. Xa le nzwakazi isepatini kuze kubekho indoda ebonisa ukuba nomdla kuyo iyiphendula ngelithi: "Molo bhoti. Igama lam ndinguSonia Mbele – ndineminyaka engama-27 kwaye ndinomntwana." Nangona engatshatanga yaye emhle akavumi kuvunywisa lula. Umntu wokugqibela obethandana naye bathandane

iminyaka esixhenxe. Ukhe wadlala indawo yegqwetha emdlalweni weSABC 2 othi *Brothers* ukanti udlale indawo ephambili kwi*Soul City* yeSABC 1 enguGqr. Ayanda. Leyo kwakuyiminyaka yolonwabo kuSonia yaye efumana imisebenzi ngapha nangapha. Emva koko waye wakhulelwa... wambeleka unyana wakhe, uDollen, sele ohlukene noyise. "Ndaphindela emsebenzini ndineveki ezimbini qwaba ndibelekile. Andinalo ixesha lokuhlala ekhaya ndibe ndizisizela."

Emva kokudlala noLeon Schuster emdlalweni othi *Mr. Bones*, uSonia waya eLos Angeles eUnited States, ukuze aye kujonga ukuba angakwazi na ukudlala kwiHollywood TV nakwiifilim zakhona.

"Baninzi abadlali befilim abatsha abanesakhono nabo abafuna ukuzenzel' igama kulo msebenzi. Nangona ndandingoyiki ukukhuphisana nabo, ndaqonda ukuba andinakuyimela eyokuma emgceni nabantu abangama-500 abafuna ukuvavanyelwa ukudlala indawo enye.

Kunyaka ophelileyo unikwe ithuba lokudlala indawo ephambili emdlalweni weTV yaseBritani, kwaye utha akurhoxiswa ekudlaleni loo ndawo uSonia wazixolisa ngokuchongelwa iMost Stylish Drama Actress kuvoto lwababukeli beTV ekunye noNoxee Maqashalala (*Tsha Tsha*), uThambi Seete noBubu Mazibuko (*Gaz'am*) noJolene Martin (*Scoop Schoombie*).

Wachongelwa elo wonga ngenxa yendawo ayeyidlala kwi*Soul City*. Njengokuba ngoku edlala kwi*Generations* ufike kumdlalo omenza azive esekhaya.

Nangona ezimisele ngokupheleleyo ekudlaleni, kodwa oko akuthethi kuthi akasafuni kuthandana.

"Ndilukhuni ngoku kunangaphambili. UDollen unyana wam uneminyaka emithathu yaye uyinxalenye enkulu yobomi bam. Abahlobo bam basoloko bezama ukundidibanisa nabafana kwaye nam ndiyakuthanda ukudibana nabafana abatsha.

"Kodwa ndithi ndiqala ukudibana nabo ndibaxelele ukuba ndingubani, ndineminyaka emingaphi nokuba ndinomntwana. Andifuni mntu ufuna nje ukudlalisa ngam."

Njengoko edlala indawo kaNtombi kwi*Generations* ongumhleli wemagazini ongacengiyo, uSonia udlala ngokuthetha noRosie noKhaya Motene – kwaye akabavumeli bamenzise ukuthanda kwabo.

EKUNENE: Kwicala lokudibana nabafana uyazi uSonia ukuba ufuna ntoni. "Ndithi ndiqala ukudibana nendoda ndiyixelele ukuba ndingubani, ndineminyaka emingaphi nokuba ndinomntwana. Andifuni mntu udlalayo," utsho. (Ilokhwe: Morgan, libhutsi nebhathi: Woolworths, amacici: Attitude, isacholo: Dragon's Lair, isitulo: Tonic.)



"Ndiyakuthanda ukudlal' indawo kaNtombi. Uyafana nam ebomini bokwenene. Ufuna ukwenza izinto ezilungileyo kwaye nguye kuphela ongenza uJulia ayeke ukuzixelela.

"UNtombi akazimisela ngokuthetha kungokuthetha nangubani na."

Eyona nto mvuyisa kakhulu uSonia kukusebenza noConnie Masilo-Ferguson yon' mihla.

Wayeyintandane ram ndisafunda. Ndandidla ngokuba nomdla wokuvela kwiTV njengaye.

Unobubele

yaye uyandceda kakhulu," utsho uSonia.

Inkangeleko yakhe yeyona imvulele iingcango kwiindawo ezininzi. Wakhuliswa ngunina onendima enkulu kwimicimbi yoluntu.

USonia wayefunwa ngapha nangapha ukuba ayokwenza iintengiso zeTV esafunda imatriki. Wayefumana imali entle ngokwenza iintengiso kwaye wayefika agqwese kuvavanyo lweTV athunyelwe kulo ngumphathi wakhe.

"Ndifun' ukudlala iindawo zabalinganiswa abatsha. Ndisenethamsanqa lokuzifumana okwangoku kuba ndibeka ukuba libhinqa kwam phambili ngaphambi kokuba ndibe ngumlinganiswa kwaye oko kuyandanelisa."

USonia uyavuma ukuba unamaxesha okuthenga kakhulu, njengentombazana ekwintengiso yeVodacom, kwaye uthi uthanda ukuthenga izihlangu namabhanti ikakhulu.

Uthenga izinto zodidi yaye akazinxibi nezihombi ezininzi.

"Ndiyazama ukunxiba ngokufanelekileyo. Xa ndiphethe iibhegi ezininzi nam ndiyaziwisa izinto xa kukhala iselfowuni njengakwintengiso endayenzela iVodacom!

"Abantu basandikhumbula ngaloo ntengiso kwaye abakholwa xa bendibona ndisenza loo nto nakubomi bokwenene."

Basengabahlolo benoyise kaDollen kodwa kuphelele apho.

"Kubalulekile ukuba unyana wam abe noyise, kodwa andinako ukubuy' umva. Ukohlukana kwethu kwandivisa ubuhlungu obungummangaliso.

"Kwabugugula kwaphela ubomi bam yaye ndakusebenzisa ekwenzeni iinguqu ezinkulu. Phofu ke ndakugqithisa engqondweni yam yaye ndiyathemba ukuba ndiza kudibana nendoda eza kunditshata. Ndiya kuyithanda ngokupheleleyo – ndiyiphekele, ndiyicocela yaye ndiya kuyi-ayinelwa ihempe yayo rhoqo kusasa xa isiya emsebenzini. Nam ndiya kulindela ukuba

ndithande ngokufanayo nonyana wam," uqwele ngelo uSonia. ☒

Single and oh-so hot, new *Generations* star Sonia Mbele lays down the law and tells us why honesty is the best policy...

story by DOUG GORDON
photos by DINO CODEVILLA
styling: MARINA WALSH
make-up and hair: FAITH SEUOE, Shine

LEFT: "I look for lead roles that give me the chance to create new characters," says Sonia. (Top: Truworthe's; earring: stylist's own.)

She's no push-over

IT'S ALL your cards on the table and no beating around the bush as far as the new *Generations* star is concerned. "Hi," she smiles, "my name's Sonia Mbele – I'm 27 and I have a baby." That's how this beauty introduces herself at parties when men give her the eye.

Single and oh-so hot, she's no push-over.

Her last relationship lasted seven years, during which she became famous as the dizzy young babe in the shopping mall who drops all her

bags while trying to answer her cellphone in the Vodacom ad.

She played a divorce lawyer in SABC 2's *Brothers* and won a lead role in SABC 1's *Soul City* series as the ambitious Dr Ayanda.

Those were happy times for Sonia, with her TV career booming and work offers rolling in.

Then she fell pregnant... Her and her partner broke up and by the time she gave birth to her son, Dollen, Sonia was single and living in a rented place.

"I was back at work two weeks

after having my baby," she says. "I'm not someone who sits around feeling sorry for myself."

After co-starring with Leon Schuster in *Mr Bones*, Sonia even took a trip to Los Angeles in the States, to check out her prospects in the vast Hollywood TV and movie market.

"There are thousands of hot new talents there all desperate to find jobs," she says. "I wasn't intimidated, but I wasn't ready to stand in line with 500 other actresses for every part that came up."

"Here, I'm on a shortlist of five names they will call when top jobs are on offer, and the work we do here is world class, too."

She was offered a lead role in a British TV series last year, and when it was cancelled Sonia was consoled by her nomination as the Most Stylish Drama Actress in one national TV poll, alongside Noxee Maqashalala (*Tsha Tsha*), Thembi Seete and Bubu Mazibuko (*Gaz'lam*) and Jolene Martin (*Scoop Schoombie*).

That accolade came for her work on *Soul City*. Now, with a top-drawer *Generations* contract in her pocket, she's invested in a home of her own.

She's giving 100 percent to the business of acting, but that doesn't mean she's gone sour on love.

"I'm harder now than I used to be," she says, relaxing at the SABC studios one day after shooting her daily scenes.

"Dollen is nearly three years old and he's a major part of my life. My friends try to fix me up all the time and I enjoy meeting new guys."

"But from the first moment I let them know exactly who I am, how old I am, and that I have a child. I'm not looking for a casual fling."

As the sassy magazine editor Ntombi, Sonia shares many of her scenes with powerful

RIGHT: When it comes to men, Sonia knows what she wants. "From the first moment I let them know exactly who I am, how old I am, and that I have a child. I'm not looking for a casual fling," she says. (Dress: Morgan; boots and coat: Woolworths; earrings: Attitude; bracelet: Dragon's Lair; chair: Tonic.)

characters like Rosie and Khaya Motene – and she doesn't let them walk over her.

"I enjoy playing Ntombi," she says. "I can relate to her. She wants to do the right thing and she's the only one who can make Julia back down."

"Ntombi will not be screwed over by anyone."

Sonia's biggest thrill, however, is working with Connie Masilo-Ferguson every day. "She was my role model when I was at

school," says Sonia.

"I used to wish I was on TV like her – now I can't believe I'm sharing the same set with her. And she's so sweet and helpful to me."

Even off camera, Sonia is dazzling – 1,7 metres tall and slim, with a silky skin and her striking eyes flashing under the mane of designer dreadlocks.

Her looks have always opened doors for her. Her mother, who is active in community affairs and runs the ANC office in Vosloorus, raised her.

Sonia was in demand for TV commercials even before she wrote matric. Her national campaigns for cellphones, banks, haircare, cosmetics and food made good money and when her agent began sending her to castings for TV shows, she was an instant hit.

"I look for lead roles that give me the chance to create new characters," she says.

"I've been lucky so far, and I'm a woman first, before I'm an actress, and that's what keeps me sane."

Sonia admits she goes on crazy shopping sprees at times, just like the girl in the Vodacom ads, and her favourite buys are shoes and belts.

She has her own style, and it's all class – she buys quality and wears it without loading up with bling-bling accessories.

"I try to be organised, but I do lose it at times," she laughs. "When I load up with too many bags at the mall, I also drop my cellphone!"

"People still recognise me from the Vodacom ad and they can't believe I'm doing the same thing in real life."

She's still friends with Dollen's father, but that's as far as it goes.

"It's important that my son has his father in his life, but you can't go back," she says. "The break-up hurt me very badly."

"It was a turning point in my life and I used it to make big changes. I'm not bitter. Every day I hope I'll meet the man I'll marry. I love totally – I cook, I clean and I will iron his shirt before he leaves for work in the morning."

"And I expect the same love in return, for me and my son." ■

UTHANDISWA MAZWAI uthi. "Andiculi kuba ndifun' ukuba yimbilasane okanye kuba ndifun' imali. Ndifun' ukubonis'

ihlabathi ukub' umculo waseAfrika usemgangathweni wehlabathi," utsho. Kubhetele uyikholwe loo nto. Imvumikazi yeBongo Maffin isandul' ukukhuph' icwecwe elicula yodwa kwaye isebenzisana neeprodyusa eziphambili kweli naseNew York ukuze umculo wayo ube nesandi ezimnandi yaye ucwangciswe ngendlela.

Zonke iingoma ezikwell cwecewe zibhalwe nguThandiswa ngokwakhe.

"Eli icwecwe elibalulekileyo kuthi nakuMzantsi Afrika uphela. UThandiswa yimvumikazi ephambili yaye impumelelo kaZabalaza iza kuvulel' iimvumi zaseMzantsi Afrika iingcango zomculo wehlabathi," utsho uSipho Sithole wakwaGallo Music. Nangona esenoloyiko ngokucula yedwa, uThandiswa uthi angaba yimvumi ephambili kodwa akazilibalanga iingcambu zakhe zokuba ngumXhosa.

"Ndifun' ukuzakhela umzi wam endiwuthandayo kwilali yaseTranskei," utshilo eprekthiza neqela lakhe lentambula eDowntown Studios eJoburg.

"Apho ndingahlala ngoxolo nentombi yam uMalaika – xa nje uzoba namanzi nombane ukuze ndikwazi ukusebenzisa ikhompyutha.

"Andiphili ngaphandle kwe-e-mail neInternet. Obo bubomi banamhlanje xa uyimvumi."

Umculo kaThandiswa ongumxube woweemvumi ezindala ezinjengoMiriam Makeba noBusi Mhlango – nowejazz yaseMzantsi Afrika, isoul, ihop nekwaito uza kuthandwa ngamanxil' omculo aseUS, eYurophu naseJapan.

Okumangalisayo kukuba wangena ngebhaqo emculweni. Wayengumfundi okrele-krele nombhali onesakhono ngeminyaka yoo-1990 waza waba yimvumi

eyombelelayo ukuze afumane imali. Oko kwakhokelela ekubeni ajoyine iqela leBongo Maffin.

Ukususela ngoko amajelo eendaba aseYurophu ebembiza ngoLauryn Hill waseAfrika – baziintanga, banamazwi amnandi ukanti bobabini bahle.

Icwecewe lokuqala alicula yedwa

uHill elithi *The Miseducation* lathengisa iikopi eziziqidi ezingama-12, kwaye inkampani ezishicilela amacwecwe bezimfuna shushu uThandiswa ukuze zenze oko nangaye.

Kodwa ukukhutshwa kwecwecwe leBongo Maffin elithi *Bongolution* ngo-2001 lenza waxakeka

UThandiswa Mazwai ngamazwe ehlabathi kwiminyaka emihlanu edlulileyo neBongo Maffin, kodwa usenalo uloyiko xa ecula yedwa

kubhale uDOUG GORDON

Ubuyile – kwaye ngoku ucula yedwa

ziikhonsathi.

Lithe eli qela xa lishicilela icwecwe elitsha nyakenye,

uThandiswa waqonda ukuba ucinga ngamculo wumbi engqondweni yakhe.

"Ndandithabathekile zilingoma zam. Umculo wam ngowabaphulaphuli bale mihla baseAfrika yaye ubukhulu becala usisiZulu nesiXhosa, kanti unayo nentwana yesiNgesi. Ilizwi lam lomelele ngoku yaye ndiphulaphula indlela ezicula ngayo iimvumi ezinjengoWhitney Houston noAretha Franklin.

"Kodwa ezona mvumi zisandiphe-mbelelayo zezaseAfrika." UThandiswa

uthi akenziwanga ziimpembelelo zepolitiki ukuze abize icwecwe lakhe ngo*Zabalaza*. Uthi ngalo ubongoza eziny' iimvumi ukuba zenze umculo weli waziwe ehlabathini.

"Umculo waseBrazil nowaseCuba uthandwa ehlabathini jikelele, kwaye iimvumi zala mazwe zicula ngesiPutukezi nangeSpanish. Kwicwecwe lam ndicula ngesiZulu nesiXhosa ikakhulu. Oko kuyandinceda xa ndibonakalisa imvakalelo yam ngamazwi engoma endiwabhale ngeelwimi ezisegazini kum," utsho.

Enye yeeprodyusa ezivelise icwecwe lakhe nguBluey Maunick owazalelwa eMauritania noyinkokeli yeqela le- Incognito, nelikhe lacula neengwenya emculweni ezinjengoGeorge Benson noChaka Khan.

UBluey uxube ngokutsha ingoma kaThandiswa ethi *Transkei Moon* nethi *Ndizokulibala* neeprodyusa entsha yaseJozzi uD-Rex (obenegalelo kumacwecwe amatsha kaMapaputsi noThembi Seete).

Ingoma kaThandiswa ethi

NGASENTLA: UThandiswa namalungu amatsha eqela lakhe.

Kwanele ivelise nguMandla Spikiri weTrompies; ukanti imvumi yomculo wesiXhosa uMadosini uyacula kwingoma ethi *Lahl'umlenze* ukanti ingoma ethi *Ndilinde* uyicula noTshepo Tshola.

Oku kuxutywa komculo kaThandiswa bekuquzelelwa nguSipho Sithole wakwaGallo.

"UThandiswa uza kuba yimbilasane emculweni. Ndiye kwitheko ebecula kulo nyakenye eJoburg ndaza ndamangaliswa yindlela owayecula ngayo – ecula ingxubevange esusela kooBillie Holliday noDonnie Hathaway kuse kuHugh Masekela, iStimela neAfrican Jazz Pioneers.

"Ndaqonda ngoko ukuba unako ukukhuphisana neemvumi eziphambili ehlabathini."

Akukhange kube lula kuGallo ukushicilela le mvumi icula yodwa. Iingxoxo zitsale iinyanga ukuze isivumelwano anaso neBongo Maffin simvumele acule yedwa. Esi sivumelwano simnika de kube lihlobo elizayo ebhengeza icwecwe lakhe ngaphambi kokuba kuqaliswe ukuthengiswa kwecwecwe elitsha leBongo Maffin.

Uzichongele ngokwakhe uThandiswa iimvumi ezimombelelayo. Wazikhetha kukhuphiswano lweemvumi ezintsha olwalwenziwe yiYfm.

"Kusafuneka ndikhule ekubeni yimvumi ecula yodwa. Kodwa oko akuyongxaki.

"Xa ndijonga iintandane zam ezinjengoMiriam, uBusi noDorothy Masuko, ndizibona ndingumntwana owonwabele ukuzixuba nabantu abadala." ❏

THANDISWA MAZWAI is adamant. "I'm not doing this for stardom or the money," she says. "This is to show that Africa's music is world class."

You'd better believe it. Bongo Maffin's kwaito queen has just released her first solo album and it uses top producers here and in New York to perfect the sounds and arrangements.

Thandiswa herself wrote all the songs.

"This is a landmark album for us and for South Africa," says Spho Sithole of Gallo Music. "Thandiswa is a major artist, and the success of *Zabalaza* will open the doors for more South African stars to step on to the world stage."

As nervous as she is about going solo, Thandiswa nonetheless believes she can work in the showbiz fast-lane without losing touch with her beloved Xhosa roots.

"I want to build my dream home in a village in the Transkei," she says, while rehearsing with her new band in Joburg's famed Downtown Studios.

"I can be at peace there, with my daughter Malaika – as long as it has plumbing, and electricity so that I can plug in my computer."

"My life runs by e-mail and the Internet. That's the reality nowadays for anyone working in the entertainment industry."

At 28, Thandiswa's the link between legendary female singers of the past – like her idols Miriam Makeba and Busi Mhlongo – and the kind of South African jazz, soul, hip-hop and kwaito that can appeal to fans in the giant record markets of the US, Europe and Japan.

The irony is she found her career by accident. She was a brilliant student and gifted writer who became a backing singer in the mid-1990s to make some money.

This led to her joining Bongo Maffin.

Since then, she's been hailed in the overseas media as Africa's version of Lauryn Hill – they are the same age, they

are both superb lyricists and vocalists, and they have similar dreadlocked, covergirl looks.

Hill's first solo album *The Miseducation* sold 12 million copies, and record companies have been chasing Thandiswa to do the same.

But the launch of Bongo Maffin's *Bongoluto* album in 2001 filled her

work schedule with concert tours.

It was only when the band started recording their new album last year that Thandiswa realised she had a different kind of music on her mind.

"I was absorbed by my own songs," she says. "My music is for today's audiences in Africa, sung

Thandiswa Mazwai's toured the world's clubs and concert venues for the past five years with Bongo Maffin, but she's still nervous about going solo...

story by DOUG GORDON



ABOVE: Thandiswa and her new backing band.

She's back – and doing it on her own

mostly in Zulu and Xhosa, with some English.

"My voice is strong now, and I've listened closely to the way singers like Whitney Houston and Aretha Franklin perform. "But my true influences remain African."

Calling her album *Zabalaza* ("Rebellion") is not a political move, adds Thandiswa. It's meant to be a rallying cry for artists to put our music on the global charts.

"Brazilian and Cuban music is famous worldwide, and their artists sing in Portuguese and Spanish," she notes. "My album is mostly in Zulu and Xhosa. It's important for me

to express the spirituality of the lyrics I write in the languages which are in my blood."

One top-level producer who worked on the album is Mauritian-born Bluey Maunick, leader of the soul-jazz outfit Incognito, whose previous collaborations include million-sellers like George Benson and Chaka Khan.

Bluey remixed Thandiswa's lush ballad *Transkei Moon* and *Ndizokulibala* with hot new Jozi producer D-Rex (who worked on the latest releases from Mapaputsi and Thembi Seete).

Thandiswa's song *Kwanele* was overseen by Mandla Spikiri from Trompies; Xhosa traditional vocalist Madosini features on *Lahl'umlenze* and jazz great Tsepo Tsholo duets on the love song *Nalinde*.

All of these studio alliances were organised by Gallo mastermind Spho Sithole – who's determined to merge the latest kwaito sounds with recent developments in world music.

"Thandiswa will be the sensation of our record industry," he maintains. "I went along to a gig

she played in Joburg early last year and I was astonished by the range of the material she covered – from Billie Holliday and Donnie Hathaway to Hugh Masekela, Stimela and the African Jazz Pioneers.

"I decided immediately that she could compete with the greatest stars in today's charts."

It hasn't been an easy ride for the suits at Gallo Music to harmonise with the fiercely independent artist.

It took months of negotiation to make room in her Bongo Maffin contract for Thandiswa to record her own stuff. The deal gives her until next summer to promote her solo album before the next Bongo Maffin release hits the market.

Meanwhile, she's recruited her own backing group – a dozen unknown musicians and backing singers chosen from 400 applicants.

"We ran a contest on Yfm for new talent and we were amazed at the standard of young newcomers who responded," says Spho. "We chose the most suitable for this project and gave them a week to learn the 13 album tracks."

"They had mastered every arrangement perfectly by the time Thandiswa arrived to start rehearsals."

"I don't fit the Western idea of pop culture," admits Thandiswa. "They sent a limo to pick me up for the last Metro awards and when I got there I slipped away from the red carpet and went in via the back entrance."

"When it comes to being a solo star, I've still got a lot of growing to do. But that's OK."

"When I look at idols like Miriam and Busi and Dorothy Masuko, I feel like a child, so I am just enjoying the ride." ☐